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THE Prologue in the Old French AND Provençal Mystery

BY

DAVID HOBART CARNAHAN, PH.D.

Assistant Professor of Romance Languages in the University of Illinois

A Thesis presented to the Faculty of the Graduate School of Yale University in Candidacy for the Degree of Doctor of Philosophy

1905

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CONTENTS

PAGE

INTRODUCTION 7

PART I

I. VERSIFICATION 11
1. Syllabification 11
2. Elision and hiatus 15
3. Varying syllable values 17
4. Rhyme 20
5. Overflow verse 29
6. Broken couplets 32
7. Cesura 34

II. JOINING OF PROLOGUE TO MYSTERY 38

III. ORTHOGRAPHY AND PRONUNCIATION . . . 43

IV. MISCELLANEOUS 46
1. Latin rhyming with Latin 46
2. Latin rhyming with French 47
3. Assonance for rhyme 50
4. Imperfect rhymes 50

V. VERSIFICATION IN THE PROVENÇAL PROLOGUES . . 51
1. Syllabification 51
2. Rhyme 52
3. Overflow verse 55
4. Broken couplets 56

VI. JOINING OF PROLOGUE TO MYSTERY 58

VII. BRETON MYSTERIES 59

PART II

PAGE

I. Object of prologue 61
1. Sermon 63
2. Proverbs and comparisons 67
3. Mention of sources 68
4. Erudition 69
5. To instruct or to amuse 73
6. Apology 75
7. Plea for silence 79
8. Analysis of mystery 83
9. To introduce the actors 85
10. Stage-setting 87
II. By whom given 89
III. To whom addressed 92
IV. Double prologues 94
V. Irregular forms of prologues 96
VI. Provençal prologues 108
VII. Breton mysteries 116

Appendix to Part I
1. Representative Old French prologues . . 117
1. Representative Provençal prologues . . 132
3. Representative Breton prologues . . . 137
Appendix to Part II
Completed lists of examples for Part II . . 140
Table of mysteries with prologue index . . . 191
Bibliography 198

PREFACE

The present study is divided into two parts. Part I was presented in candidacy for the Degree of Doctor of Philosophy at Yale University; Part II is supplementary, in order to complete fully the subject.

No previous work has been done on the prologue, considered as a whole, although references have been made to it frequently in the various editions of mysteries and in articles on the subject of the mystery.

The epilogue likewise has not been studied, but I have begun work on it and shall complete it after the publication of the present article.

The work used as guide, and consulted continually in this study, was "Les Mystères" of M. Petit de Julleville, Paris, 1880. It is a reliable and very complete treatise on the mysteries known up to that date. Reference is made to it for description of manuscripts and editions used, and for the analysis of the entire mystery from which a prologue is taken.

Seventy-eight Old French mysteries, including several fragments, and nine Provençal mysteries are named in the Table of Mysteries, page 191 of this volume. The total number is considerably greater, as various groups of closely allied mysteries have been placed under one number, as [24] Douze mystères de N.-D. de Liesse, [78] Le Vieux Testament, including nine short mysteries, [87] Mystères Rouergats, etc. A few Breton mysteries only were selected, as they are, to a certain extent, outside the scope of this article.

Of the seventy-eight Old French mysteries named, seventeen were found in manuscript form. Twenty-seven were found in rare editions, preserved in the "Réserve" of the Bibliothèque Nationale at Paris.

Only prologues of the regular type have been considered in the body of this work. Irregular and doubtful forms have been treated in a separate chapter.

The number of verses in the regular prologues copied is somewhat over seven thousand, while the entire number copied, including irregular and doubtful forms, is over thirteen thousand.

Only a few of the representative prologues have been reproduced in the appendix of this study, this being done merely to illustrate various points of versification. In a supplementary work which is to appear within the year, I shall publish a number of prologues which exist only in manuscripts or rare editions in the Bibliothèque Nationale at Paris.

I wish to express my thanks to the members of the Department of Romance Languages of Yale University for the instruction I have received from them. In particular my thanks are due Professor Frederick M. Warren for the suggestion of a so fruitful a subject for a dissertation, and to Professor Henry R. Lang for his kind assistance in the preparation of the work. It should be added that a part of the expense of publishing this thesis has been borne by the Modern Language Club of Yale University from funds placed at its disposal by Mr. George E. Dimock, of Elizabeth, New Jersey, a graduate of Yale in the Class of 1874.

D. H. C.

July 22, 1905.

INTRODUCTION

The prologue of a mystery is an introductory speech, delivered by the author at the beginning of the representation, a member of the company or a priest, not a member of the company, for the purpose of fixing the attention of the audience, of giving them an understanding of the plot of the piece, and of serving as a vehicle for the apologies and explanations of the author.[1]

Each prologue contains one or more of the following elements: sermon, analysis of the preceding or following "journée," description of stage setting, introduction of actors, apology for subject matter or manner of presentation, reasons for producing, mention of sources.

These prologues are of pure French development; no traces of the influences of the classic drama can be found in them. Just as the Old French mystery is a development of the Latin liturgical drama of the Middle Ages, so the prologue is a descendant, in part at least, of the introductory forms found in this same drama.

Nothing occurs in the tropes and early forms of this liturgical drama which corresponds to the prologue, but in the later, more developed drama various introductory forms are found which may well be considered prologues. The rôle of the chorus or of the "Praecentor" at the beginning of the ceremony is the clearest example of this resemblance. The following examples from the Latin mystery-plays will illustrate this fact.

[1] The word "prologuist" will be used throughout this work to indicate the person who delivers the prologue speech, the English term "prologue" being ambiguous.

"Mystère des Vierges sages et des Vierges folles".[1]

SPONSUS (l. Chorus.)

Adest sponsus qui est Christus: vigilate, virgines:
pro adventu ejus gaudent et gaudebunt homines.
Venit enim liberare gentium origenes,
quas per primam sibi matrem subjugarent daemones.
Hic est Adam, qui secundus per propheta(m) dicitur;
per quem scelus primi Adae a nobis diluiter
Hic pependit, ut coelesti patriae nos redderet
ac de parte Inimici liberos nos traheret.
Venit sponsus qui nostrorum scelerum piacula
morte lavit atque crucis sustulit patibula.

Here, we have an introductory chorus in Latin, which precedes the dialogue, and serves as a prologue to a short mystery, written partly in Latin and partly in French. Again, in the "Cantique dialogué de la Résurrection," [2] we find the following chant:

CHORUS.

Surgit Christus cum trophaeo,
jam ex agno factus leo,
  solemni victoria;
mortem vicit sua morte;
reseravit seras portae
suae mortis gratia.

Hic est agnus qui pendebat
et in cruce redimebat
  totum gregem ovium;
cui cum nullus condolebat,
Magdalen consumebat
  doloris incendium.

This chorus has the same characteristics as the preceding.

In the "Mystère de Daniel"[3] is another fourteen line chorus by the soldiers, with the following stage directions: "In primis cum venerit Balt(h)azar cum pompa sua, sederitque in t(h)rono suo, cantabunt MILITES coram eo hanc prosam."

[1] Du Méril, Les origines latines du théâtre moderne, p. 233.

[2] Du Méril, p. 108.

[3] Du Méril, p. 241.

The "Passion de Francfort"[1] presents a different form of the same style of prologue, in what might be called a musical "plea for silence;" "Primo igitur Personae ad loca sua cum instrumentis musicalibus et clangore tubarum solemniter deducantur. Quo peracto, surgant PUERI clamantes: 'Silete, silete!'" Here we have "silete" used with its original and literal meaning of "be silent," quite different from the later use indicating a pause in the action of the mystery, filled in by various kinds of music.

In the "Mystère des Prophètes du Christ,"[2] we have another form of introduction, a chant by the Praecentor;

(PRAECENTOR.)

Omnes gentes congaudentes, dent cantum laetitae!
Deus homo fit, de domo David, natus hodie.

These forms are evidently the source of the later prologue, but they can be credited with but little influence on it. In fact traces, not of these prologue forms, but of the entire trope, or entire liturgy, may be found in the French prologue. These traces are represented by the preservation of the "Te Deum, Ave Maria," and the sermon and prayer.

The natural explanation of the final form of the prologue is that an enlargement of the prologue became necessary as the scope of the mystery broadened. The more complicated scenery, the greater number of actors and the representation of more ambitious and unfamiliar subjects demanded more explanations. The transfer of the place of representation from the churches to the public squares or buildings, together with the increase in the number of spectators, rendered frequent requests for silence imperative. The fear of offending the Church by the increasing secular character of the play forced the retention of the sermon and the invocation, and brought about the frequent apologies for the nature of the subject-matter.

Just as the lowly rank of the early Provençal poets is responsible for the stereotyped, humble court phrases of

[1] Du Méril, p. 297.

[2] Du Méril, p. 179.

the later Provençal poetry, so many of the apologetic forms of address in the prologues, at first used from necessity, and genuine in character, became later mere stock phrases, used as a matter of custom, and serving as "chevilles."

The few forms of prologues which diverge from the above mentioned regular type, such as the allegorical prologue of [72] "Les Trois Doms", may be explained merely as the effort of some author who is more original, to find a new form of expression.

The first regular prologue found is in the fragment of the "Résurrection" (13th century) and the use of this as a regular prologue may be even questioned, as it consists simply of a description of stage setting, and is perhaps addressed to the stage managers rather than to the audience.

The mystery of Adam, which is still earlier, has a Latin introduction consisting also of a description of stage setting and of advice to the actors, but this cannot be considered as a prologue.

The next prologue of the earlier type is in Jean Bodel's "Jeu de Saint Nicolas", which belongs to the thirteenth century or is perhaps even still earlier.

In the fourteenth century, with the exception of that of the Griselidis, no regular prologues are found, their place being taken in the "Miracles de Notre Dame" by sermons.

The fully developed type of the prologue is found in the fifteenth century. A few examples occur also in the beginning of the sixteenth century. The greater number of the sixteenth century mysteries, however, either possess no prologues or have those of irregular form.

Of the two secular mysteries of the fifteenth century, "La Destruction de Troie" and "Le Siège d'Orléans", the former alone has a prologue and this is of a peculiar, half-allegorical form.

The six Provençal mysteries which present prologue forms are of the fourteenth and fifteenth centuries. These prologues show little originality and except for their rareness are of comparatively little interest.

PART I

VERSIFICATION AND LANGUAGE.

I.

VERSIFICATION.

The results given in this work are from a study of the prologues indicated below.[1] These prologues are of the regular type and their use as prologues is indisputable. The other irregular and doubtful types will be considered later.

In accepting the results obtained, due consideration should be given to the unreliability of the texts copied.

Prologues studied; 4, 8 (4), 9 (A, B), 10, 12, 13, (1, 2), 14, 15 (3A, B), 17, 18, 19 (1A, B, C, D, E, 2, 3, 4), 20 (1–25), 25 (1, 2, 3), 26, 27, 28, 29 (1, 2, 3, 4), 31, 32, 33 (1A, B, 2, 3), 35, 36, 39 (A, B), 40 (2), 48 (1, 2, 3), 52, 54, 55 (1B, 2B, 3A, B), 56, 58, 59, (2), 65, 66, 67, 68, 72, 73, 74 (A, B), 76 (1, 2A, B, 3) 77.

Forty mysteries with ninety-two prologues. Total number of lines, 7,063.

1. SYLLABIFICATION.

Prologues with 8-syllable lines; 4, 8 (4), 10, 12, 13 (2), 14, 15 (3A, B), 17, 18, 19 (1A, B, C, D, E, 2, 3, 4), 20 (1–25), 26, 27, 28, 29 (1, 2, 3, 4), 31, 32, 33 (1A, B,

[1] In citing prologues, as 19 (1 A, B), the first number given is the number of the mystery in the table, page 191, the second, in parenthesis, is the "journée" (J), and the letters A, B, etc. indicate the prologue in the same "journée." Where no "journée" number is given, "journée" one is meant.

2, 3), 35, 39 (1A, B), 40 (2), 48 (2), 52, 54, 55 (1B, 2B, 3A, B), 56, 58, 59 (2), 65, 66, 67, 73, 74 (1B), 76 (2A, B), 77.

Prologues with 10-syllable lines; 13 (1), 68, 72, 76 (1).

Prologues with other syllabification; 12-syllable, 9 (1B); 5-syllable, 74 (1A); 10 and 8-syllable, 25 (1, 2, 3); 36; 10, 5 and 8-syllable, 48 (1, 3); 8, 6 and 4-syllable, 9 (1A); 8 and 4-syllable, 76 (3).

Summary; 8-syllable in 78 prologues; 10-syll. in 4; 12-syll. in 1; 10 and 8-syll. in 4; 10, 5 and 8-syll. in 2; 8, 6 and 4-syll. in 1; 8 and 4-syll. in 1.

The 8-syll. verse is found, alone or in combination, in all except six of the prologues. From its structure it is especially fitted to the simple "rimes plates" narrative prologue, consisting in general of the plea for silence, a sermon, the stereotyped invocation and the analysis of the piece. It is found however quite commonly in the more complicated strophic forms, as for example in the ballads of [10] and [36].

The 10-syllable verse with its heavier more pompous effect suits better the ballads and the more poetical subjects, such as praises to the King, Queen, nobility, clergy, etc. The most of the authors use it however indiscriminately with the 8-syll. without reference to the subject matter treated. The following prologues are exceptions to this latter use, as the contrast in subject matter is quite clear:

[25] (1, 2, 3). *J* (*1*), lines 1–15 (8 syll.); Common beginning consisting of salutation to Virgin. 16–57 (10 syll.); Ballad to the Prince, Christ, in the form of a prayer for eloquence, for a blessing on the King François and on the "cité" of Puy. 58–104 (8 syll.); The usual plea for silence, short sermon and analysis. *J* (*2*), 1–42 (10 syll.); Ballad to God. 43–121 (8 syll.); Silence and analysis. *J* (*3*), 1–42 (10 syll.); Ballad to the Virgin upon "L'advénement de ton glorieux ymaige." 43–106 (8 syll.); Silence and analysis.

[48] (1, 3); 10, 8 and 5-syll. In the first stanzas of (1) and (3), the author philosophizes, quoting "Aristote", "Isodorus" and "Tulius", and in this uses the 10-syll. verse but changes at once to the 8-syll. in the following analysis and plea for silence.

[68]; Entirely 10-syll. The regular subjects are treated, but in a more ambitious manner and in addition there are two stanzas addressed directly to King René le Bon, the Queen, the Rector of the University and the lords.

Examples of the indiscriminate use of the 10-syll. and 8-syll. verse are more frequent.

[13] (1, 2); The prologues of the two "journées" have the same number of lines in the stanzas, the same rhyme order and the ordinary prologue matter (silence, prayer for help, etc.) but J (1) is 10-syll. while J (2) is 8-syll.

[36]; Exactly opposed to [25] both as to form and matter. The opening ballad to God, consisting mainly of an appeal for silence, is in 8-syll. verse, followed by twelve 10-syll. lines requesting silence and exhorting prayer.

[72]; The request for silence and an exhortation to remember the lesson of the mystery are in 10-syll. lines, but the prologue in this case is simply the end of a 10-syll. speech in the dialogued introduction.

[76]; Consists of seventy-eight lines of the most ordinary type of sermon and request for silence but is written in 10-syll. lines.

The 12-syll. alexandrine is found only in 9 (1B), and it might be questioned here as in the manuscript it is written in 6-syll. lines, rhyming simply 2 and 4, 6 and 8, etc. Exception is made, however, for lines 62, 65, 68, 69, 71 where the 12-syll. line is found. These exceptions and the importance given to the rhyme in the other prologues leads one to regard the 6-syll. line as the work of the copyist. The entire eighty-one lines are given up to a sermon to which the alexandrine is well suited.

The 5-syll. is found in [74] where it suits well the rather light humorous prologue peculiar to this mystery

alone.[1] It forms also the second stanza in (1) and (3) of [48], where it lies between a 10-syll. and 8-syll. stanza. Here again while the subject matter is not humorous it is philosophical rather than religious.[2]

In 9 (1A), lines of 8, 6 and 4-syllables are found mingled without system. Four 10-syll. lines (178–181) are also found here without any special object.

The entire prologue of 198 lines, (except lines 1–5 and 30–32, which are mutilated), has the following syllabification: lines 6–8 (6-syll.), 9 (4), 10–15 (6), 16 (8), 17–18 (7), 19–22 (8), 23–24 (5), 25 (4), 26 (8), 27–33 (4), 34 (8), 25–41 (8), 42–44 (8), 45–51 (6), 52–53 (7), 54 (9), 55–56 (7), 57 (8), 58–71 (6), 72 (9), 73–81 (6), 82–85 (8), 86 (6), 87 (8), 88 (6), 89 (9), 90–92 (8), 93–94 (4), 95 (8), 96–103 (4), 104–105 (8), 106–107 (4), 108–132 (8), 133–140 (6), 141–145 (4), 146–148 (8), 149 (4), 150–177 (8), 178–181 (10), 182–192 (8).

The explanation of this variety of metre may be, as is quite probable for 76 (3), the habit which writers of this period had of mingling different metres.[3]

The most probable explanation for this prologue, however, as is clearly the case for [25], is the lack of poetical ability on the part of the writer.

Quite a poetic effect is obtained in 76 (3), by seven three-line stanzas arranged as to syllabification 8, 8, 4; 8, 8, 4, etc., but the subject-matter is ordinary (sermon, silence, etc.), and this arrangement can only be explained as a caprice of the author, especially, as after line 21 he changes in the middle of a sentence to the pure 8-syll. verse.[4]

The syllabification, with the notable exception of [25], Notre Dame du Puy, was done with considerable care. Among the longer prologues the following are the better in this respect: 19, 33, 56, 10, 26, 68, 29, 17, 48, 76, 13, 20. The poorer ones are: 25, 14, 67, 32, 58, 25, 65, 54, 66.

[1] Vid. pg. 127. [2] Vid. pg. 126.
[3] Cf. A. Tobler, Vom Französischen Versbau, pp. 10–16.
[4] Vid. pg. 128.

2. ELISION AND HIATUS.

Elision. The modern rules for the elision of final mute e held good, but the exceptions were very numerous.

The following three conditions of the question are to be considered: 1. Elision. 2. Non-elision with hiatus. 3. Non-elision without hiatus.

(1.) *Elision;* quils 4, line 119, qu'en 48 (1) 71, na 10, 26, quon 10, 51, qua 10, 108 and 56, 86, quau 10, 262, n'a 19 (1A) 17, m'ont 19 (4) 127, etc. Very common.

(2.) *Non-elision with hiatus;* 1. *e* + *a;* que a (2 sylls.) 67, 162, ne a (2 syll.) 40, 22, ne ausy (3 syll.) 9 (B) 70, ne acquerre (4 syll.) 19 (1A) 41. 2. *e* + *e;* ne entendre (4 syll.) 33 (1) 98, le euvre (3 syll.) 56, 94, ne encontre (4 syll.) 67, 184. 3. *e* + *i;* que il (2 syll.) 56, lines 26, 14, 38; [26] line 74; [9] (B), 54. 4. *e* + *o;* que on (2 syll.) 56, 98, que oncques (3 syll.) 14, 164. 5. *e* + *u;* que uns (2 syll.) 56, 35.

(3.) *Non-elision without hiatus;* 1. *e* + *a;* le avoit 13, (1), 3, que au jourduy, 13 (2) 10, que aucunement 33 (1A) 45, que ainsi 33 (2) 187, que aucuns 33 (3) 80, lors que au 76 (1) 40, que aujourduy 76 (3) 117, ne a 10, 26 que a 10, 257. 2. *e* + *e;* que entretant 76 (3) 119, que en 10, 35, le eurent 20 (2), 9, se esveillèrent 73, 115, 3. *e* + *o;* que on 13, (1) 9, 33 (1A), 87 and 10, 92, de oil 10, 62, que oncques 76 (2B) 14, le offertoire 20 (5) 2, te orgoliras 67, 45, canque on 56, 39. 4. *e* + *u;* le ultime 20 (5) 7.

Different treatment of a vowel combination in the same mystery; [26] qu'il 25, que il (2 syll.) 74, [10] quon 51, que on 92; qua 108, que a 257; de oil 62, lueil 282; na 40 and 26, ne a 26; [20] de herode (5) 3 and 6, dherode (7) 5; [31] de Arimachie 27, d'Arimachie 16.

Thus not only are there examples where the final mute e is not elided before a vowel (que aujourduy, que̥ en), but also examples of hiatus in addition (que il) (2 syll.), que oncques (3 syll.), etc. The same combination of vowels may be found in one case with elision; in another, non-

elision and hiatus; in still another, non-elision without hiatus. In the same mystery a vowel combination may be found written differently.

Hiatus. Aside from the question of hiatus in the place of elision, other cases are plentiful where hiatus is permitted contrary to the present rules. The same is true of non-hiatus. Examples of these cases as follows:

Hiatus (a) *e* + *a*; quarante ans (4 syll.) 14, 198, garde auront (4 syll.) 33, (2), 160, pense aux (3 syll.) 76 (1) 20, Barbe ayant (4 syll.) 4, 27, branche avoit (4 syll.) 10, 130, mirre avec (4 syll.) 73, 96, vueille a (3 syll.), 32, 120, prendre a (3 syll.) 14, 167, qu'aultre aide (4 syll.), 19 (1A) 45, 14, 17. (b) *e* + *e;* lautre et (3 syll.), 33 (3) 119, cinquante et (4 syll.) 33 (3) 147, ame en (3 syll.) 4, 45, nue et (3 syll.) 4, 107, homme est (3 syll.) 4, 110, pere et (3 syll.) 58, 1, Pierre et (3 syll.) 54, 17, faire embesonge (6 syll.) 58, 118, bonne et (3 syll.) 54, 26, noble et (3 syll.) 12 (B) 7, mistere en (4 syll.) 68, 4, eure est (3 syll.) 68, 30, vie et (3 syll.) 52, 4, exemple et (4 syll.) 52, 62, royne et (3 syll.) 73, 11, vie et (3 syll.) 14, 53, l'eaue en (3 syll.), 19 (3) 77. (c) *e* + *i;* comme ilz (3 syll.) 33 (3) 143, gauche ilz (3 syll.) 33 (3) 144; comme il (3 syll.) 33 (3) 169, l'ange ot (3 syll.) 73, 113.

Non-hiatus. (a) *a* + *a;* prescha au 19 (3) 64. (b) *e* + *a;* ce au 33 (1A) 34, pource apres 33 (2) 178, ne aussi 10, 27, se avons [20] (7) 1, and (6) 1, precié à 32, 74, ie aussi 14, 42, (c) *e* + *e;* loué en 14, 44, loué et, 14, 178. (d) *e* + *i;* demourerent invincibles 67, 95. (e) *i* + *a;* qui a 73, 79. (f) *i* + *e;* qui est 67, 2 and 24, qui en 67, 140 and 289, qui est 14, 39 and 55, qui est 68, 2 and 44, y estoient 33 (3) 108. (g) *u* + *i;* ou il 26, 58. (h) *es* + *vow;* tesmes encloses 27, 89, pechiez et 33 (1A) 81, jusques à 73, 143, certes Adam 18, 48, prophetes à 32, 99, deables orent 32, 107, costes Adam 32, 29; terre angles et 19 (1B) 9.

Different treatment in same mystery of a vowel combination; [73] fortune et 10, royne et (3 syll.), 11; [14]

loue en 44, mortalité et (3 syll.) 127, [67] mistere et 50, mistere en (4 syll.) 4, puisse estre 36, eure est (3 syll.) 30; [54] lhernite en 39, bonne et (3 syll.) 26; [18] certes Adam 48, sires et (3 syll.) 45; [19] (1B) terre, angles et 9, tristes et (3 syll.) (1A), 57.

Thus one finds mute e final, in words of more than one syllable followed by a word beginning with a vowel, counted as a syllable. There are many examples also of the other vowels, a, e, i, u + vowel, counting only as one syllable. The ending, es + vowel, is most commonly counted as a separate syllable, but the exceptions are numerous. The use of mute h was still unfixed, as examples are still found of its absence in words where it is found later, as l'onneur 72, 9, lystore 76, 6, l'istoire, 72, 109, etc. Non-elision of mute e preceding it is frequent; de herode 20 (5) 3 and 6, de huy 40, (2) 9, de humanite, que homme 27, 41. It permits non-hiatus; deste heure 76 (2B), 121, genre humain 76 (1) 26, homme humain 76 (2A) 60, 19 (1A) 2 and 171, nature humain 19 (1A) 6, 19 (3) 20. Aspirate h is used in words to indicate hiatus; prehiminance 72, 28, climat habonde 72, 85, etc. In [72] together with the forms l'istoire and l'onneur is found the incorrect form l' ault, line 42.

In the case of non-hiatus sometimes a diphthong is carried over to the next word (jai icy 14, 37; où il 26, 58). In four different mysteries, qui + vowel is treated as one syllable (qui est, qui en, qui a).

Many cases of possible hiatus cannot be determined on account of the varying syllable values.

3. VARYING SYLLABLE VALUES.

aa. Usually counted as one syllable. *Examples:* aage 19 (2) 41, servaage 18, 53; *Exception:* Balaam (3 syll.) 13, 22. *ai.* Usually 1 syll. *Ex.* faiz 19 (2) 6, fais 27, 75; *Exc.* chair 27, 44; fais 27, 58. *ea.* 1 syll. *Ex.* deable 19, 183, deable 68, 81 and 132, diable 33 (1) 201; *Exc.* beaulte (3 syll.) 10, 112. *ee*(s). 1 syll. *Ex.* veés 48, 117

and 119; *Exc.* seéz 17, 16, seez 39 (B) 6, veez 58, 87 and 135. *ei.* 1 syll. *Ex.* meismes 17, 112; *Exc.* seit 31, 15. *eoi.* 1 syll. *Ex.* veoir 19 (3) 155, veoirs, 68, 32, veoir 33, 131, veoirs 68, 32, veoir 35, 46 and 223; *Exc.* veoir 12, 27; 18, 19; 58, 66; 12, 27, veoit 67, 286, veoyent 33, 97. *eu.* 1 syll. *Ex.* eu 19 (3) 116, veu 19 (3) 121; *Exc.* meu 12, 26. *ia.* 1 syll. *Ex.* biaus 56, 6; *Exc.* merciant 14, 186. *ie.* (interior of word) 1 syll. *Ex.* griefs 19 (1, A) 111, brief 19 (2) 10, (3) 1 and 17, ciel 19 (2) 9, Gabriel 28, 9, vien 19, 86, appartient 19, 175, vierge 17, 4, traictier 19 (5) 13, entiere 19 (3) 2, hier 19 (3) 6, quartier 10, 151, prierons 14, 2, her (hier) 33 (2) 61, liés 56, 27, cognoissiez 48, 114, piez 32, 73, puissies 58, 46, faciez 58, 154; *Exc.* Diex 18, 20, Gabriel 73, 16, ciel 27, 15, inodebience 19 (3) 6, pharisiens (19) (3) 109, sapience 68, 56, supplier 19 (1, A) 40 and 43, dernier 14, 194, hier 33 (2) 36, publier 33 (2) 180, pieds 14, 172. *ie* (e mute and final). 1 syll. *Ex.* vie 39, 16 and 20, Marie 58, 11, partie 58, 23; *Exc.* partie 54, 30, Marie 20 (1) 4, (2), 2, prie 15, 46 and 55, vie 67, 178. *ié* (é "aigu" and final). 1 syll. *Ex.* pechié 17, 23 and 116, pechié 19, (1A) 29, couchie 32, 68, jugié 20 (21) 6, pechie 67, 169; *Exc.* None. *ieu.* 1 syll. *Ex.* dieu 17, 39 and 105, dieu 19 (1A) 4 and 27, mieulx 19 (1A) 122, mieulx 13, 10, plusieurs 76, 55; *Exc.* melodieuses 17, 126, labourieux 48, 43, glorieux 68, 62, ambicieux 76, 37, lieux 4, 70. *io.* 1 syll. *Ex.* puissions 19, 213, puissions 68, 41, voulions 73, 37; *Exc.* presumpcion 19 (1A) 126 and 146, vision 19 (1A) 214. *oi.* 1-syll. *Ex.* trois roys 19 (2) 14, doint 14, 11; soit 19 (5) 15, droit 14, 79, foy 19 (1A) 53, roys, 73, 56, 49 and 68, Roy 26, 17 and 27; *Exc.* Roy 18, 7 and 39, doint 14, 15 and 4, droit 32, 14, oyr 19 (2) 3, oyr 48, 7. *oient* (verb ending), equal use as 1 syll. and 2 syll. *Ex.* 1 syll. soient 76 (2) 63, soyent 76 (3) 92, vouloient 26, 65, estoient 32, 100 and 102, avoient 33, 177, estoient 33 (3), 96, 100, 103 and 190; *Exc.* demandoient 19, (1A) 74, soient 76 (2B) 136, estoient 10, 61, 95 and 129, estoyent 67, 95 and 275. *ou.* 1 syll. *Ex.* ouyr 27, 123, ouy (p.p.) 33 (3) 58, aoure 73, 13; *Exc.* ouyt 14, 144.

ui. 1 syll. *Ex.* luy 19 (4) 6, suys, 10, 186, luy 10, 175; *Exc.* poursuyr 19 (2) 60, luy 14, 35.

Three words deserve special mention; Juifz, Jehan and esperit. In *Juifz* the ui contrary to the general rule, counts more frequently as 2 syll. *Ex.* (2 syll.) Juifz 19 (3) 104; 33 (2) 1, 16, 166 and 191, Juifs 35, 2, Juidz 20 (13) 4, (15) 3; *Exc.* (1 syll.) Juifz 76, 9; 33 (3) 79 and 95.

Jehan although written with the h, signifying usually hiatus, counts 1 syll. ordinarily. *Ex.* 26, 114; 32, 100; 33 (2) 152, (3) 160; 20 (7) 9; *Exc.* (2 syll.) 19 (2) 65; 4, 91; 26, 115; 33 (3) 150. Written also Jean.

Esperit. Written also esprit counts as two syll. *Ex.* esperit 58, 2, esperitz 33 (2) 141; *Exc.* lesperit 33 (1) 202.

From the examples given above, it may be noted that the "*ieu*" counts in general as one syllable in the short words and as two in the long words. "Ion" counts as one syllable in the endings of verbs and as two in nouns. No exceptions were found to "ié" final counting as one syllable.

The general tendency of the best writers was to count these different combinations of vowels as one syllable.

Different syllable-values in same mystery:

[18] Diex (1 syll.) 56, Dieu (1 syll.) 49, Diex (2 syll.) 20. [26] Jehan (1 syll.) 114, (2 syll.) 115. [14] doint (1 syll.) 11, (2 syll.) 4 and 15; Dieu (1 syll.) 19, 153 and 155, (2 syll.) 22 and 207. [19] s'arguerons (4 syll.) (1A) 177, saluerons (3 syll.) (4) 10; mieuls, (1 syll.) (1A) 122, glorieulx (3 syll.) (3) 188. [27] fais (1 syll.), 75, (2 syll.) 58. [33] hyer (1 syll.) (3) 4 and 35, her (1 syll.) (2) 61, hier (2 syll.) (2) 36; bien (1 syll.) 130, rien (2 syll.) 131; Jehan (1 syll.) 160, (2 syll.) 150. [76] dieu (1 syll.) (2A), 19 and 33, (2 syll.) (2) 13. [66] rien (1 syll.) 31, (2 syll.) 45. [10] quartier (2 syll.) 151, (3 syll.) 153.

The great liberty used in the composition of the prologues can be judged from these numerous exceptions cited above both for hiatus and varying syllable values. Definite analysis of many of the lines cannot be made because they

contain at the same time a case of possible hiatus and a vowel combination with varying syllable value. An example of this kind is line 39 of [19] (3) "pour mondifier nostre ordure." To give the required 8-syllable line, "mondifier" must count as 4-syll. with non-hiatus of "nostre ordure," or count as 3-syll. with hiatus. The usage of the author allows both possibilities, as preschier (2 syll.) (4) 10, supplier (3 syll.) (1A) 40 and 43; qu'aultre aide (4 syll.) (1A) 45, faire entendre (4 syll.) (3) 25.

4. RHYME.

Masculine rhymes, 4338. Feminine, 2704. Twenty-one line endings are missing and cannot be reconstructed.

Masculine and feminine rhymes were used without regard to the modern rule of alternation.

The following prologues have more feminine than masculine rhymes: [26] Mas. 48, Fem. 90; [13] (2), M. 4, F. 8; [39] (A), M. 59, F. 74; [39] (B), M. 12, F. 28; [25] (1), M. 29, F. 75; [55] (1), M. 0, F. 8; (2B), M. 0, F. 8; (3B), M. 0, F. 8.

In a few prologues, masculine and feminine rhymes are employed with a definite aim in view. In [17] there are ten eight line stanzas, masculine and feminine rhymes alternating; nine stanzas entirely masculine; two stanzas entirely feminine. In [36], there are three eight line stanzas, (m f m f f m f m) with a four line envoi, (f m f m).

In [25], Notre Dame du Puy, the poorest of all the prologues in regard to syllabification, there are the following distinctions for masculine and feminine rhymes: J (1); Three twelve line stanzas and six line envoi, feminine. J (2); Three twelve line stanzas and six line envoi, masculine. J (3); Three twelve line stanzas with the first eight lines masculine, the last four feminine, and a six line envoi with the first two lines masculine, the last four feminine.

In the remainder of the prologues the masculine and feminine were intermingled, the order being determined only by the necessities of rhyme.

The larger part of the prologues, the same as the mysteries, are written in "rimes plates." In the ballads and other strophic forms the "rimes mêlées" are used.

"Rimes plates." 9 (B), 12, 14, 15 (3A, B), 18, 19, (1B, C, D, 2), 26, 28, 29 (1, 3, 4), 31, 32, 33 (1 A, B, 2, 3), 40 (2), 52, 54, 56, 65, 73, 76 (2B), 77. Twenty-nine prologues.

"Rimes mêlées." 4, 10, 13 (1, 2), 17, 20 (1–25) 29 (2), 25, 36, 39 (AB), 48 (1, 2, 3), 55 (1B, 2B, 3A, B) 59 (2), 66, 74 (A, B). Forty-seven prologues. (Twenty-five of these belong to one mystery, [20], and are very short.)

The following prologues are composed of both "rimes plates" and "rimes mêlées:[1] [8] (4), a = 13–177, b = 1–12; [9] (A), a and b mixed; [19] (1A), a = 142–215, b = 1–141, (1E), a = 1–20, b = 21–23, (3), a = 13–198, b = 1–12, (4), a = 13–177, b = 1–12; [25] (1), a = 1–15 and 58–104, b = 16–57, (2), a = 43–121, b = 1–42, (3), a = 43–106, b = 1–42; [27], a = 87–124, b = 1–86; [58] a = 21–163, b = 1–20; [67], a = 229–382, b (and a) = 1–228; [68], a = 12–43 and 60–201, b = 1–11 and 44–59; [76] (1), a = 62–75, b = 1–61 and 76–78, (2 A), a = 1–115 except b = 19–22 and 111–113, (3), a = 85–117, b = 1–84 and 117–120. Sixteen prologues.

In these mixed prologues the larger part of the prologue is composed of "rimes plates."

A common use of "rimes croisées" is to end a prologue or one of its main divisions. In [76] (1), 75–78; (2A), 110–113; (3), 117–120 (a b a b), they follow "rimes plates" and end prologue. In 39 (B), 37–40 and in [35], 222–225 they follow strophic construction and end prologue. In [76] (2A), 19–22, following "rimes plates" and in [36], 25–28, following strophic construction, they end a division of the prologue. In 19 (1E), 21–23, the rhyme-order (a b b a) follows "rimes plates" and ends prologue.

In general, the "rimes plates" correspond in their use to the eight syllable verse, being found principally in the simple narrative. The "rimes mêlées" are used in the more ambitious poetic efforts.

[1] In this list "a" indicates "rimes plates," "b" "rimes mêlées."

Passage cited.	Number of Stanzas.	Lines in Stanzas	Syllables.	Rhyme-order.
[4], lines 1–36	3	12	8	a a b c c b b b d c c d
" 37–131	15	6	8	a a b c c b
	1	5	8	a a b c a
[10], 1–328	41	8	8	a b a b b c b c
[13] (1), 1–12	1	12	10	a a b a a b b b c b b c
(2), 1–12	1	12	8	a a b a a b b b c b b c
[17], 1–69 (−1 line Lat.)	21	8	8	a b a b a b a b
[19] (1A), 1–130 (+2 Lat.)	11	12	8	a a b a a b b b a b b a
131–140 (+2 Lat.)	1	13	8	a b a b b c c d d e f e f
(1E), 21–23	1	4	8	a b b a
(3), 1–12	1	12	8	a a b a a b b b c b b c
(4), 1–12	1	12	8	a a b a a b b b c b b c
[20], (25 prologues); J's 1, 3, 4, 5, 6, 8, 10, 13, 14, 20, 21, 22, 23, 24, 25.	15	8	8	a b a b b c b c
(2, 7, 9, 11, 12, 15, 19)	7	12	8	a b a b b c b c c d c d
(16)	1	9	8	a a b a b b c b c
(17)	1	11	8	a b a b c c d d e d e
(18)	1	10	8	a b a b c d c d e f
[25] (1), 16–57	3	12	10	a a b a a b b b a b b a
	1	6	10	a b a b b a
(2), 1–42	3	12	10	a a b a a b a a c d d c
	1	6	10	a a b c c b
(3), 1–42	3	12	10	a a b a a b c c d e e d
	1	6	10	a a b c c b
[27], 1–86 (−2 l. Lat.)	7	12	8	a a b a a b b b c b b c
[35], Stanzas I and III	2	8	8	I. a b a b b a b a
" II and IV–XIX	17	12	8	III. a b a b b c b c
" XX	1	4	8	a a b a a b b b c b b c
[36], 1–28	3	8	8	a b a b
	1	4	8	a b a b b c b c a b a b

Passage cited.	Number of Stanzas.	Lines in Stanzas.	Syllables.	Rhyme-order.
[36], 29–40	1	12	10	a a a a b b b b c c c c
[39] (A), 1–132	11	12	8	I. a b a b b c b c d e d e VIII. a b a b c a c a d e d e II–VII. a b a b c d c d e f e f IX–XI. a b a b c d c d d e d e
(B), 1–40	3	12	8	a b a b b c b c c d c d a b a b b c b c b d b d a b a b c d c d d e d e
	1	4	8	a b a b
[48] (1), 1–8	1	8	10	a b a a b b c c
9–16	1	8	5	a b a b b c b c
17–136	15	8	8	a b a b b c b c
[55] (1B, 2B, 3A, B), 4 prol.	4	8	8	a b a b b c b c
[58], 1–20	5	4	8	a b a b
[59], 1–8	1	8	8	a b a b b c b c
[66], 1–49 Very careless. Cannot	be	used.		
[67], 1–223	12	8	8	a b a b b c b c
Mixed with incorrect stanzas	5	8	8	a b a b c d c d
and "rimes plates."	2	4	8	a b a b
[68], 1–12	1	12	10	a a b a a b a a c a a c
45–59	2	8	10	a b a b b c b c
[72], 109–116	1	8	10	a b a b b c b c
[74] (B), 1–8	1	8	8	a b a b c d c d
[76] (1), 1–61	1	12	10	a b a b b c c d d e d e
	2	10	10	a b a b b c c d c d
	1	11	10	a b a b b c c d c c d
	1	9	10	a b a b b c c d d
	1	9	10	a a b a b a a c c
(2) A, (19–22 111–113)	2	4	8	a b a b
(3), 1–76 (line 21 and 32 count			(1–21) 8 and 4	
double)	26	3	(22–76) 8	a a b
77–84	1	8	8	a b a b b c b c
117–120	1	4	8	a b a b

STROPHIC CONSTRUCTION (Summary).

Length of stanzas.

The thirteen line stanza is found in one prologue. Twelve line, in eleven mysteries and seventeen prologues. Eleven line, in two mysteries. Ten line, in two mysteries. Nine line, in two mysteries and three prologues. Eight line, in twelve mysteries and fourteen prologues. Six line, in two mysteries and four prologues. Five line, in one mystery. Four line, in seven mysteries and eight prologues. Three line, in one mystery.

Order of rhymes.

In the twelve line stanza the rhyme-order (a a b a a b b b c b b c) is most common, being found in four mysteries and seven prologues. (a a b a a b b b a b b a) and (a b a b b c b c c d c d) are each found in two mysteries. Eleven other arrangements are found in different mysteries.

In the eight line stanza, (a b a b b c b c) is most common, being found in twelve mysteries and fourteen prologues. (a b a a b b c c) is found in two mysteries and three prologues. Three other single arrangements are found. The four line is (a b a b).

The twelve and eight line stanzas are most common, and used with about the same frequency.

The six and five line are used only as envois.

The four line, (a b a b), as indicated under the subject of "rimes croisées," is commonly found as an ending to the prologue or one of its main divisions.

The following ballads are found: [10] 72–94 (2 lines gone); [25] (1) 16–57, (2) 1–42 (3) 1–42; [36] 1–28. [10] and [36] have 8 line, 8-syllable stanzas, [25] (1, 2, 3,) have 12 line, 10-syllable stanzas.

In 1 (1B) and 76 (1A) are also found two ballads used as prologues.

Rhyme-words.

The "rimes riches" are very common. The "rimes pauvres" are treated later under the subject of "Language." Examples of grammatical, leonine and broken rhymes are not found. The legitimate use of rhymes formed of the same word but with different meaning is found often. The following same-word rhymes, with the same meaning, are found:

Same-word rhymes;

[14], 149–152. Je nasquis du ventre ma mere
Tout nud et si je navois *riens,*
Et tout nud sans emporter *riens,*
Men iray apres ceste vie.

[2] (17), 4–7. et pobres, faisant leur povoir
de Jesus surprendre en *paroles,*
mais par ses belles *paroles*
leur rendoit la solution.

[31], 9–10. Enfer seit mis de cele *part,*
Es mansions de l'altre *part,*

[32], 23–24. Ipse dixit et facta *sunt,*
Mandavit et creata *sunt.*

[32], 25–27. Puis fist Adam d'un pou de *terre*
Pour ce, qui savoit bien qu'en *terre,*
Retourneroit, et puis le mist

[54], 63–64. Son messager est devant *luy,*
Qui fait les messages pour *luy.*

Rimes équivoques;

[10], 291–294. Et puys a la perseverance
Proceder, petit *a petit,*
Et je croy que qui bien commence,
La fin vient a son *appetit.*

[18], 28–30. Puis fist le soleil et la *lune,*
Les planectes, et nomma l'*une*
Mars et Vénus, l'autre Mercure,

62–64. Vierge conceut, vierge *enfanta,*
La mère qui tel *enfant a*
Sans corrupcion, sans détresse

[19] (1A), 79–80. Iceulx en si desplais*ant clos*
par rigueur de justice *enclos,*

(1B), 2–4. devotes gens qui attendez
a oyr chose *salutaire,*
veillez vous pour vo *salut taire*

9–10. du ciel, terre, angles et *humains*
en brief car cecy, c'est d*u mains*

(1D), 16–17. Seth nomme, par son prop*re nom,*
Trespreudomme et de bon *renom*

(1E), 6–7. a ce que nous avons *a faire.*
Souffice vostre doulx *affaire*

(2), 31–33. et mena l'enffant et *sa mere,*
doubtans ceste entreprin*se amere*
que le fel Herode encouru,

(3), 193–194. et luy au sepulc*re posant*
atant nous serons *repposant.*

[19] (4), 167–169. je pry Dieu qu'il veille conduire
tous nos entendemens, *affin*
que nous la puissons traire *a fin*

[26], 7–8. De Paradis qui est s*a mère,*
Qui ot au cuer douleur *amère*

23–25. Qui bon maistre sers, bon loier *atent.*
Le doulz Jhésucrist am*a tant*
Son peuple, qu'il se mist à mort,

[26], 107–108. La Vierge pucelle, *sa mère,*
Au cuer en ot angoisse *amère.*

[29] (4), 168–190. Verrez comme Dieu le promist
A ses apostles et *amis,*
Qu'en sa gloire avec lui *a mis.*

[35], 144–147. Advint que ce Roy oyt *dire*
Que les moines, par souvent lire,
Avoient des paiens tourné
Crestiens, dont fut si plain *d'ire*

[65], 104–106. nonques beste dyabolicque
ne le surmonta *en pechie*
qui devers dieu lait *empeschie*

[67], 112–114. our dissons est il nul que *de ire*
soit entache nullemant,
helas! il ne le faut pas *dire*

In the prologues to the mysteries the authors do not seem to seek the fantastic rhyme effects so common to the Middle Ages. The examples given above seem the result of chance or necessity rather than intention.

The intercalation of rhymeless lines in the prologues is frequent. In some rare cases this may be explained by text mutilation or errors in copying, but in most cases it is the fault of the writer, as in the following examples:

Single lines;

[14], 63–67. Comme dessus la terre
Generallement nous avons guerre
Et pillerie qui ne *fine,*
Maladie, mortalitez,
Avecques plusieurs adversitez

203–207. Pour ce vous prie mes cheres,
Des moindres jusques aux meres,
Que vous prenez trestous *exemple;*
Je ne vueil cy long sermon faire,
Pour dieu plaise vous taire

[52], 1–5. Or faittes pais vous aultres tous,
Que pais, joye, lyesse et bon *jours*
Soit donne a trestous vous,
Sainte, bonne vie et grace,
Et de bien vivre à tous espace.

25–29. Qui luy va tres bien declarer
La foy cristienne, et monstrer
Par la inspiracion *divine,*
A Dieu se volyst retourner
Et briefmant se fist batier

[77], 31–35. La feste volunt commancer,
Nous n'avons cure de tarder;
Qui si trovera je le *don.*
Je ne vous veulx plus detenir,
Je veulx marive icy finir.

Other examples:

[20] (11), 1–8. *Rhyme-words;* choisir, lepreux, obtenir, tresheurex, *samaritaine,* affablement, tresjoeux, bonement, [66], 17–23: jourdhuy, esnuy, *l'avons,* premier, verres, forcenes, tuer.

[74] (A), 1–9; amour, dicts, valour, redis, rois, reduits, fois, *froidure,* redis (possibly, error of copyist, as entire nine lines are rather disconnected in meaning).

Rhymeless-pairs;

[14], 128–133; Et pour plus le desconforter
Vindrent un jour luy rapporter
Les nouvelles, quatre *messagers,*
Comment ses biens ses *heritages,*
Toutes ses brebis et ses veaux,
Ses asnesses et ses chameaux,

[19] (4), 134–139. Or viens a l' eposicion;
Apprès la dure passion
que j'ay enduree sur *moy,*
j'ay fait ma *resurrection,*
et encore suis avec toy,
ressuscité suis, et le croy,

[52], 21–26. Pour vray introduction
Des cristiens, promehu a devocion,
Et puis apres par le *voloir*
Y enstigacion dung *religieux*
Qui luy va tres bien declarer
La foy cristienne, et monstrer

[77], 6–11. De la passion de Jhesu Crist,
Si comme nous trovons en escript,
Pour le pechies du premier *jour*
De adam que mangat la *pome,*
Ant le monde juge a mors.
Mes le sire de grant confort.

5. OVERFLOW VERSE.

Very common, in some cases extending over several lines. Considerable latitude must be given in deciding cases of this kind, however, because the flowing narrative style of the prologue permits considerable irregularity in this regard without being affected in the same manner as would be a more poetical style of composition.

Examples:

[10], 138–141. Vois ung bel escusson pendant
Au plus hault escu, concordant
Entour, fors que la bordure
Estoit de gueulles, ou dargent

155–158. Mais ne autmoins tresbien je scay
Que au meillieu avoit ung lyon
De fable, pource me pensay
Dy mettre mon intention.

[19] (2), 4–7. en la journee precedente,
vous fut une grant part monstree
des faiz Jhesu, et a l'entree
vous feismes ung procès moral

[20] (4), 2–8. voires ce jour appertement
Marie lhumble tresoriere
du ciel, enfanter promptement
Jhesus, demorant sainctement
vierge, et voires chascun bergier
offrir beau dons, et sequament
les roigz bethleen approchier.

[29] (4), 92–94. Ve la le theume devisé
En trois pars; quant a la premiere
Nous disons en ceste maniere

[32], 25–29. Puis fist Adam d'un pou de terre
Pour ce qui savoit bien qu'en terre
Retourneroit, et puis le mist
En paradis, et puis refist
Ève d'une dez costes Adam,

[40], 19–22. Puis fonda le noble hospital
De Mont Jou; au monde n'a tal
Plus necessaire ne mieulx faisant
A riche ne a pouvre passant.

[56], 40–43. —"Vilains, je te ferai larder
S'il ne monteploi et pourgarde
Mon tresor; je li met en garde
Pour ti sousprendre à occoison."

[67], 234–237. avoit este en sa jeunesse
senechal de lempereur
de Romme, et des senateurs
estoit de tous ame tres bien.

332–338. puis apres fit le corps geter
en chambres coyes, mes reveller
dieu fit le corps a une femme
la nuyt apres, qui Lucianne
avoit non, et la nuyt apres
lensevelit, tout a plus pres
des apoustres du sepulcre.

[73], 109–112. Et leur dist que pas ne r'alassent
Par Hérode, mes s'en alassent
Par autre voie, car morir
Les feroit sans point alentir.

[76], 34–39. celui hault dieu qui transcende les cieulx
et se loga en une salle monde
pure et nette, le ventre precieux
de marie; mais les ambicieux
juifz, efrenez, pour lesquelz chair humaine
il avoit prins, oyans sa voix haultaine,

49–51. reallement et de lors en chassa
les venditeurs; adoncques commenca
chascun di ceulx contre luy murmurer

(2B), 22–24. il ne daigna crier mercy
a dieu; mais obstinacion
le mena a dampnacion

(3), 94–97. aux vers dapres quil nous bailla
cest disrumpamus vincula
et cetera. Cela veult dire
que dieu, nostre souverain sire,

Other similar passages are found in: [56] 56, 68, 92; [17] 98; [18] 37, 76; [73] 87, 145; [26] 24, 72; [32] 47; [19] (1C) 15, (2) 47, (3) 167, (4) 49; [27] 120; [13] (1) 9; [33] (1A) 189, (2) 129, (3) 103; [76] (3) 54, 101; [48] (1) 52; [59] (2) 1; [20] (3) 1, 8, (5) 5, (6) 4, (7) 4, 6, (9) 8, 11, (16) 5, (21) 2; [15] (3B) 22; [67] 61, 241, 335, 364; [68] 76, 191; [35] 12, 146; [40] (2) 5.

6. BROKEN COUPLETS.

Very frequent. Here also as in the case of overflow verse, considerable irregularity would be unnoticed on account of the half chanting manner of delivery used in most of the prologues.

The punctuation found in the manuscripts and old editions is of very little value in deciding cases of overflow verse and broken couplets, being in most cases misleading.

Examples of broken couplets:

[13] (1), 11–14. Nous vous prions tous quil vous plaise taire
Jusques a ce que acheve nous aurons.
Affin dennuy fuir nous nous tairons;
Present des lieux, vous les povez congnoistre

[14], 141–144. Qui luy fit muer la couleur,
Car tout luy vint à un coup.
Adonc le preud'homme Job,
Quand il ouyt tout ceci dire

[18], 62–64. Vierge conçeut, vierge enfanta.
La mère qui tel enfant a
Sans corrupcion, sans détresse

[19] (1A), 165–168. ou d'avoir si mauvais guerdon
que jamès ne soit retournee.
Après la sentence donnee,
orrez raisons haultes et bonnes,

(1A), 196–200. vierge, qui mere devoit estre,
pour porter le doulx fruit celestre
venant du trosne supernel.
Lors vendra l'angle Gabriel
faire l'adnunciation

(1D), 18–20. Et tresbien ressemblant abel.
Icelluy seth tindrent a bel,
Car en leurs dueulz les depporta

[19] (4), 153–156. et finablement admener
en mon royaulme perdurable.
Et puisque tant est pourfitable
tel resurrection haultaine

[26], 23–25. Qui bon maistre sers, bon loier atent.
Le doulz Jhésuscrist ama tant
Son peuple, qu'il se mist à mort,

[29] (4), 83–84. En ce qu'il nous dist "surrexit."
Secondement le theume dit

87–88. De Dieu quant il dit "Dominus".
Tiercement nous donne au surplus

[32], 41–43. En ce que vous ay dit entendre
De latin retraire en françois.
Doulces gens, bien est voir qu'ençois

54–56. Du monument yssant touz viz.
Tres doulces gens, il m'est aviz
Que ceste prophecie avint

[33] (1A), 37–39. Pour ennuyt, puis lexposeray
En francois pour les simple gens.
Descendit ad inferos.
Mes amis a ce que jentens

[52], 33–36. Puis apres changa son abit
En signe de parfait crestien.
Mais l'empereur Dyoclecien,
Qu'il avoit longuement servy,

[56], 38–41. Que il monteploie et pourfite
Canque on li commande à garder".
—"Vilains, je te ferai larder
s'il ne monteploie et pourgarde

[68], 16–17. Je vous diray cy l'exposicion:
Beati qui persecussionem, etc.
Benoists sont ceulx qui percecucion

[33] (2), 11–13. Les paroles cest assavoir;
Tercia die resurrexit a mortuis
Cheres gens vous deves savoir

[33] (3), 8–12. Donc cest la retribucion
Icy au jour duy assignee;
Ascondit ad celos sedet ad dexteram
Dei patris omnipotentis.
Je tiens ainsi pour repetee.

In the last three examples the couplet is broken by Latin lines, one line in [68] and [33] (2), and two lines in [33] (3).

Other examples of broken couplets are: [56] 11, 21, 44, 61, 95, 104; [18] 14, 72; [73] 9, 13, 73; [26] 39, 69, 125, 127; [32] 46; [19] (1A) 180, (1B) 3, 5, (1E) 6, (3) 87, (4) 29, 58, 120, 138, 148; [27] 100, 118; [13] (2) 6; [33] (1A) 114, 179, (1B) 14; (2) 192 (3) 130; [76] (1) 69 (2A) 6, 33, (2B) 55, 105 (3) 112; [12] 21, 74; [68] 74, 155, 190; [65] 45, 65, 141; [29] (1) 66 (2) 22, 94, (4) 91, 117.

7. CESURA.

The cesura in the eight syllable line follows the regular rules. In the ten syllable verse however, quite frequently it falls after a mute syllable, thus weakening the effect of the verse.

The use of the weak cesura was quite common in the poetic works of the earlier Old French poets.[1]

Professor Tobler, however, puts the beginning of the sixteenth century as the date of the modern French usage of prohibiting the weak cesura unless the mute final e of the first hemistich was followed by a vowel. As the seven prologues having ten-syllable lines range from 1474 to 1518 they would seem to be in the transition period.

[1] Cf. E. Stengel, Gr. Gr., p. 52, § 107–108, and A. Tobler, Vom Französischen Versbau, pp. 95–96.

We have quite clear examples of the lyric cesura but the forms of what may be called epic cesura are quite irregular.

Examples of lyric cesura:

[13], 9. Ainsi comme nous le demonstrerons
12. Jusques a ce que acheve nous aurons.
[25], 24. Plaise luy de nous en donner l'eloquence
36. De ses ennemys et raysonnable vengence
40. La tierce requeste est qu'en remembrance
43. Reculant le maulvais air et pestilence
(2), 8. Bien nous a le ault Dieu illuminez
14. Nous ostarent les nostres grans mesfaictz
26. Nostre Evesque print par ses malins fort-faictz
27. Sans parfaire l'ediffication
(3), 2. Des faictz dignes de recordation
20. De Marie, et vueillons regarder
21. Et entendre de tout notre couraige
28. Car voyons que ta representacion
[48] (1), 1. Aristote, philozophe notable
(3), 3. Car il monstre les généalogies
4. Des personnes en dignitez logies
[68], 4. Ung mistère en la probacion
12. Les parolles que jay cy davant dictes
13. Ou cinquiesne chappitre sont escriptes
14. De sainct Marc le bon euvangeliste
46. Nostre prince naturel congnoissant
52. Tout soulz vostre correction benigne
54. Et de toute la seigneurie digne
113. Pour quelconque tourment paine ou oultraige
119. Et au monde plus cher mourir ama
127. Convenables le plus a nostre ouvraige
148. Qui ne servent sinon de tout mal faire
157. Son diacre povez veoir la present
159. Et les prestres toutz ranpliz derreurs folles
175. Ou mistere cy presens davantaige
193. Avant qu'outre proceder, instrument

[76] (1), 9. souverainne des juifz grefve vengance
15. sen admirent comme de cas horrible
16. et en disent celle question mise
17. en mon theume laquelle a este prinse
20. et les peuples pense aux choses vaines
21. pour destruire jesucrist et sa foy
36. pure et nette, le ventre precieux
37. de marie, mais les ambicieux
40. lors que au temple de salomon preschoit
41. le livrerent a tourment et a paine
54. que lui firent ceulx de sa nacion
59. que sans cause les faulz juifz murmurent
71. les prodiges et les signes verrez
72. lesquelz furent envoyez de par dieu
77. du mistere qui moult est a noter.

The other mysteries, 36 and 72, in which the ten syllable line is found, have no examples of lyric cesura.

In the examples which will be given below of mute e following the tonic fourth syllable, while we have various cases of apparent ordinary epic cesura we have a much larger number of cases where the mute e is followed by a vowel. Usage was evidently varying but with the majority adopting the modern French customs. The three examples of [72], the one example of [36], seven examples of [25] are mute e + consonant. The three examples of [13], eleven of [25], the three of [48], the one of [76], all seventeen of [68], are mute e + vowel.

Examples of epic cesura, (regular and irregular):

[13], 6. A voulu prendre et vray homme soy faire
7. Et dune vierge il a fait son sacraire
21. Que par sa grace il nous soit adjuteur
[25] (1), 18. De rhetoricque et mise en memoire
22. De ce sainct temple et singulier oratoire
27. Chose très-digne et de grant excellance

[25] (1), 28. L'autre requeste [est] d'avoir en souvenance
31. Lequel nous oste tous les jours de soufrance
32. Tous nous qui sommes obéissans soulz France
39. Chose trés-digne et de grant excellance
44. D'epidemye, malheureuse meschance
51. Chose très-digne et de grant excellance
57. Chose très-digne et de grant excellance
(2), 3. Par son aultaine operation.
15. Par leur très-saincte predication
18. Mais pour leur vraye introduction
22. Car Dieu à George fi a recité
(3), 5. De ceste eglise de devotion
10. De toy, très sancte Vierge Marie
26. A ton ymaige, Fille de Sion
37. Princesse, vueilles nous contregarder,
[36], 39. Et qu'en sa grace nous maintienne toudiz
[48] (1), 2. Mect ung notable utile à concepvoir
4. Tant soit instable au monde variable
5. Et miserable, appette de sçavoir.
[68], 1. A la louenge et exaltation
10. Donnant au peuple edifficacion
20. Des cieulx sans doubte et Dieu le leur promist
21. Et de sa bouche aux apostres le dist
38. Pour laquel grace avoir et acquerir
53. Et de la Royne aussi nostre princesse
55. Esperons faire ains que nostre empris cesse
68. En son enfance aux escolles instruyt
83. Cruel terrible aspre et felon tirant
123. Mais qu il vous plaise entendre la matiere
130. La est lorrible ort et puant enffer
145. Comme sa femme et son filz et sa fille
161. Sont en la chartre ou il fait ort et let

[68], 168. Par lordonnance a sa bonne matrosne
178. Lequel mistere acomplir et parfaire
191. En toute forme et maniere propice
194. Pour mon prologue abreger et finer
[72], 1. Seignieurs et dames, vous entendres l'istoire
4. Tout le mistere, sans proferer langaiges
8. Sire Severe, grant empereur Romain.
[76], 63. Et que leur faulte evidentement voyent.

II.

JOINING OF PROLOGUE TO MYSTERY.

Ordinarily the first speech of the dialogue begins with different rhyme and the same syllabification as the prologue. In the ninety-two prologues there are fourteen exceptions as to rhyme and seven as to syllabification.

Exceptions with same rhyme:

[12], 99. Nous soit, car mieulx le feissons,
100. Se mieulz faire le sceuss*ons*
(Comment le marquis sen va voler avec sa gent et dit Ainsi)
1. Je aoy quil feust heure et sais*ons*
2. Puis quautre chose ne faisons

[13] (1), 22. Donc Balaam le prophete gentil
23. Commencera le premier, et est cil
24. Qui eliud est dit en livre *job.*
Balaam prophete.
1. Orietur stella ex jac*ob.*

2. Je ne suis pas venu de la racine
3. Du bon Jacob patriarche tres digne,

[13] (2), 10. Affin que au jourduy on affine
11. Et que du tout en tout termine
12. La proposee demonstr*ance.*
Doctovian empereur.

1. Escoutes, seigneurs de vaill*ance,*
2. Par qui lempire des rommains
3. Est conduite, qui en nos mains

[15], 56. et je suplie le createur
57. vos donner sante et honneur;
58. qui doit commencer si comm*ence*
Sathan.
1. Lucifer, entendez ma sent*ence,*
2. Brancop nous havons a penser,
3. car dieu qui lhomme exaulcer

[25], 105. Et iceulx vueillez tost pronuncer;
106. Et commance qui doibt commanc*er.*
Sainct Vosi 'primo'
1. Mais qui pourroit assez pens*er*
2. Aux grans biens que Dieu nous donne?

[48] (1), 133. Priez qu'il n'y ait que redire,
134. S'en vous quelque doulceur y a,
135. Et veulliez tant seulement dire
136. Chascun ung 'Ave Mar*ia*'.
Le Fol.
1. Veult-on chanter allelu*ya,*
2. Ou jouer cy quelque grimace?
3. Je crois que oncques on n'alya
4. Tant de folz tout en une place.

(2), 39. S'il y a faulte en notre fait,
40. Vous sçavez que nul n'est parf*ait*
Le Fol.
1. 'Bona vita'! Jennyn Corn*et*
2. Dieu, que tu as sotte visière!

[53], 161. Je vous requier a tous silence,
162. Et qui doyt commencer commence,
163. Et entende chascun a so*y*.
(Philipe, empereur, commence.
Premier eschauffault.)

1. Seigneurs barons, entendez mo*y*,
2. Vous scavez bien comment le roy

[59] (2), 7. Affin que les fais revelons
8. De saint Loys, que chascun pr*ise*.
Le Conte de Potiers.
1. Ma noble mere, qui prem*ise*
2. Avés esté sur ce royaume,

[66] (1), 48. Que pardonnes nostre ignorance;
49. Qui doibt commencer si comm*ence*.
Le Fol commence.
1. Et moy qui suis homme dappar*ence*,
2. Premier je men voys commencer
3. Et vous diray telle sentence

[72] (1), 115. Quant vous plaira vous ferés les entraiges
116. Sire Severe, grant empereur Rom*ain*.
Laus Deo.
Jhesus
Severe, Empereur commance.
1. Hault Saturne, puissant Dieu primer*ain*,
2. Tenant des dieux la monarche en ta main.

[76] (1), 76. qui commencer vont lintroduction
77. du mistere, qui moult est a noter
78. a qui requiert avoir salv*acion*.
Agripine, femme de hierusalem
1. Triumphant bruyt, glore exalt*acion*,
2. attribue par augmentacion
(2B), 135. a son conseil et a ses gens,
136. affin quilz soient tous dilgens
137. de venir tantost devers l*uy*.
Pausa.

[76] (2B), Herpin; luissier.
1. Les dieux vous vueillent aujourdh*uy*
2. donner sante plaisir et joye

(3), 118. pourtant nous prion lassistence,
119. que entretant que nous joueron,
120. nous veullent donner audi*ence.*
Vespasien
1. Or sus, seigneurs, il fault quon p*ense*
2. de se mettre en point vaillamment,

In 13 (1, 2), 15, 58, 76 (2B), the last line of the prologue rhymes only with the first line of the dialogue.

Exceptions, with different syllabification:

[20] (4), 8. les roigz bethleen approchier.
Herode comence.
1. Mes haultz princes quy maitenes mes loix
(7), 12. de Jehan prendre baptisement.
Le roy de yscarioth comence'
1. Segneurs, je doy dieu louer et benir

(11), 12. ouyr deentente ces paroles.
Magdalene comence.
1. Las, las, helas, quy me poelt conforter.

(12), 12. par la vostre begnivolence.
Jehan baptiste, en prison.
1. Or suis je cy attendant tempre et tardt

(13), 8. la femme courbe et maint mistere.
Jhesus comence.
1. Mes apostles retirons nous en paix
(15), 12. convertir a dieu vraiement.
Cayphe comence.
1. Depuis le temps que les erreurs survindrent

[20] (16), 9. fut recupt en celle journee.
Lazare comence.
1. Marthe ma soer et marie bien plaire

(24), 8. car larticle est de verite.
Anne comence.
1. Cayphe filz je craindz terriblement

[39] (1A), 132. Qui doit commencer si commence.
Icy la folle femme etc.
1. Tant que vivray en aage florissant

[55] (1B), 8. Le tout par tresbonne manyere.
Lucifer.
1. Sortez, sortez, gras deables infernaulx

(2B), 8. Monstrez vous devant et derriere
Sathan.
1. Roy Luciffer, dyabolique face,

[74], 21. Faites nous silence
Casper, Roy de Tarre
1. Depuis l'aage du beau regne

III.

ORTHOGRAPHY AND PRONUNCIATION, INDICATED IN THE RHYME-WORDS.

The same usages are found in the mystery as in the other forms of literature of the time.[1]

This fact is seen from the following examples:

Vowels:

Age pronounced aige; 25 (3), 39 Juge-mage: ymaige. 33 (1A), 84 parsonnages: usaiges.

Ai, ei, è, é, equivalent; 33 (1B), 28 prophète: faicte; 33 (2), 138 varlet: fait; 33 (2), 188 fait: effect; 33 (3), 181 deffait: dolivet; 76 (1), 55 me tais: gentes (Latin); 39 (A), 118 mistere: taire; 58, line 55 mistere: retraire; 54 line 1 celeste: maistre.

Ou and o, indecision; 73, line 73, route: Herode; 14, line 142 coup: Job; 9 (A), 178 hor: desmovor;

Ou and eu, hesitation; 10, line 255 jour: labeur; 9 (A), 182 amour: douceur; 9 (A), 17 labor: encor; 9 (B), 48 demorer: honnorer.

Eu and u, hesitation; 73, line 121 deceulz: confus; 27 (1A), 122 du (dieu): peu; 27 (col. 13) 10 congru: deu (dieu); 27 (col. 13) 33 eu (avoir): congru; 27 (col. 18) 32 veu (p.p.): feu; 27 (col. 19) 6 eu (p.p.): pleu; 77, line 29 menus: chaneux.

Oi (pron. oué) replaced by è; 27 (col. 17 line 10, col. 18 line 12, and col. 22 line 22) congnoistre: estre; 27 (col. 19) 2 acroistre: estre; 33 (1A) 104 scait: seroit; 76 (3) 9 estre: congnoistre; 39 (A) 70 courtoyse: malaise; 54, line 43 labbe: arroy; 52, line 54 recognoistre: celeste.

Oi and o, confusion; 19 (4), 146 gloire: encore; 20 (24), 5 adores: croires; 9 (A), 18 encor: avor; 36, line 35 l'istoire: memore.

[1] Cf. Darmsteter et Hatsfeld. Le 16e siècle en France, pp. 194–223.

Femme (em = am); 33 (1A), 48 ames: femmes; 33 (2), 142 femmes: basmes; 33 (3), 177 ames: femmes; 67, line 334 femme: Lucianne.

Consonants:

[P, B] *p, b + consonant, silent;* 33 (1B), 102 dictes: escriptes; 19 (2), 59 escript: Crist; 27 (1A), 96 and 33 (1A), 5 jesucrist: escript; 33 (3), 35 dis: escriptz; 76 (2A), 17 transcripte: dicte; 76 (2A), 92 and 29 (4), 29 dit: escript; 4 line 43 doubt: toute; 10, line 208 merite: escripte; 68, line 12 dictes: escriptes. 48 (2B), 33 lors: corps; 29 (4), 67 pris: excrips; 33 (1B), 48 escripre: dire 48 (2A), 7 empire: escripre.

[F] *f + s, silent;* 33 (1A), 160 pris: juifz; 76 (2B), 39 juifz: esbays.

[T] (1) *t + consonant, silent;* 33 (1A), 11 motz: prepos; 33 (3), 35 dis: escriptz; 33 (3), line 83 juifz: advis; 33 (3), 101 juifz: amis; 58, line 143 Belzebuthz: abus. (2), *t final, silent;* 32, line 64 estandi: vainquit; 39 (A), 93 gens: argent.

[S, X, Z] (1), *s, x, z interchangeable.* Very frequent. 33 (1A), 64 representez: nombres; 33 (1B), 20 précis: six; 33 (3), 45 celeste: dextre; 10, line 231 dextre: maistre; 36, line 39 toudiz: paradis; 9 (A), 110 genesis: jadix. (S final being silent, but two of the above examples may be considered as proof. The others in appealing to the eye indicate simply the tendency.)

(2), *s final, silent;* 33 (3), 99 Nicodomue: nulz; 39 (A) 93 gens: argent; 10, line 266 vescuz: fu.

(3), *s + consonant, silent;* 19 (2), 59 escript: Crist; 27 (1A), 96 and 33 (A), 5 jesucrist: escript; 27 (col. 4), 23 procede et yst: esperit; 27 (col. 14), 10 arest: nazaret; 27 (col. 17), arrest: subject; 33 (2), 60 laissames: allasmes; 33 (3), 39 dit: jesucrist; 33 (3), 211 dolivet: arrest; 39 (B), 25 dames: blasme; 58, line 31 sixte: recite; 58, line 57 suffist: dit; 15 (B), 22 Jususchrist: dit; 29 (1), 75 plaist: fait; 29 (3), 31 manifest: prophete; 29 (4), 83 surrexit: dit (line 122: dist); 29 (4), 167 esprit: promist.

[C, G] (1), *c + t, silent;* 33 (1B), 38 prophete: faicte; 27 (col. 17), arrest; subject; 33 (2), 188 fait: effect; 76 (2A), 17 transcripte: dicte; 76 (2B), 127 point: joinct; 4, line 16 sainctes: maintes; 48 (2A), 17 letre: mectre; 10, line 14 fleurettes: planectes; 10, line 210 escripte: conduicte: quicte (line 208: merite); 20 (5), 5 toictz: fois; 68, line 12 dictes: escriptes; 74, line 7 écrit: dict.

(2), *ng final = n;* 33 (2) les ungs: aucuns.

[L, N] (1), *l + consonant* (s, x, z, m), *silent;* 18, line 20 Dieux: cieulx; 32 line 7 and 73, line 7 crucefix: filx; 73, line 121 déceulz: confus; 19 (2), 25 l'ame: royalme; 27 (col. 5), 18 prefix: filz; 27 (col. 13), 28 entrepris: filz; 27 (col. 15), 5 filz: six; 33 (1B), 58 Basteaux: haulx; 76 (1), 34 cieulx: precieux; 4, line 58 filz: ensis: 58, line 73 assis: fils; 20 (8), 2 filz: desconfis; 15 (A), 3 peches: mortelz; 15 (A), 13 mortelz: notez; 67, line 59 Dieu: lieux; 35, line 186 dis: filz; 65, line 45 cieulx: mieux.

(2), *ns for s in past participles;* 76 (1), 6 prinse: mise; 76 (3), 32 mise: prinse; 48 (1), 25 entreprins: pris; 48 (1), 114 entreprinse: devise; 9 (A), 99 francois: prins: advys: ainsi.

[N mouillée] *n mouillée* (gn) *reduced to n;* 33 (3), 43 divine: digne; 29 (4), 147 divine: digne.

[R] (1), or: ore; 33 (3), 163 tabor: encore; 9 (A), 17 labor: encor: avor.

IV.

MISCELLANEOUS.

Short passages of Latin are found interspersed in most of the prologues. Many of these are embodied in the rhyme, the Latin rhyme-words rhyming with each other or with the preceding or following French rhyme-word. In these cases the last syllable of the Latin word is accented, but the vowels usually retain their Latin pronunciation. There are two notable exceptions; um pronounced like French om, and us like French üs.

I. LATIN: LATIN.

[9] (A), 85–91. In omnibus bene dicere
Et in nullo de mare,
Potius divinitatis
Quam humanitatis.
Ab hoc cause cerenitatis
Redeo ad prepositum
Resumando themma scriptum.

[9] (B), 1–2. Magnus dominus et magna virtus
Ejus et sapiencie ejus non est numerus.

[15] (B), 1–4. Ommes nos manifestari
oportet ante tribunal christi,
ut referat unusquisque
prout cessit in corpore

24–27. Ibunt qui bona fecerunt
In resurrectionem vitae,
qui vero mala egerunt
in ignem certe aeternum

[19] (4), 131–133. j'ay fait plus fort: 'resurrexi
et primus dormiencium
vivo et adhuc sum tecum.

[26], 137–138. Fidelium defunctorum,
Per secula seculorum.

[32], 23–24. Ipse dixit et facta sunt,
Mandavit et creata sunt;

[33] (1A), 31–32. Pater noster et cetera
Et ave gratia plena.

[65], 135–136. et pour ce ay je dit: 'venite,
opera dei videte'.

[67], 37–38. en disant: ave Maria
memorare novissima tua.

2. LATIN: FRENCH.

[4], 129–131. Pardonnes nous se faulte y a,
Et afin que cy soit presente,
Un joyeuls 'Ave Maria.'

[9] (A), 189–190. Propter scelus populi percussi eum,
Parquoy conclure nous povom

[15] (B), 5–6. sive bonum, sive malum.
Je vous vous prie, escoutez donc,

[18], 1. 'In principio creavit Deus celum et
terram, etc'
Benois soit il qui se tera
Et fera paix pour mieulx oyr
Chose dont tout cuer resjoir

[19] (1A), 131–134. Veni ad liberandum nos.
Domine Deus virtutum!
Je dis encore a mon propos
par le theme de mon sermon,

(4), 1. 'Resurrexi et adhuc tecum sum',
Avant que façons mencion

[19] (4), 31–32. quand il prononça si serré;
'Astiterunt reges terre';

130–131. comme oublié, mort et transi,
j'ay fait plus fort: 'resurrexi,

[25] (1), 9–10. Car en la grace Dieu si ample n'a,
Disons tous; 'Ave, gratia plena.'

79–80. En ung pseaulme disant ainsi:
'Memor fui operum Domini,'

[26], 1–2. 'Deus in adjutorium,'
Entre nous tuit déprion,

15–16. Deus in adjutorium meum.
Aiez tretuit dévocion

[29] (3), 9–10. Que Gabriel lui presenta,
Quant il dist: 'Ave Maria'.

(4), 87–88. De Dieu quant il dit 'Dominus.'
Tiercement nous donne au surplus

83–84. En ce qu'il nous dist 'surrexit.'
Secondement le theume dit,

91–92. En tant qu'il prononce 'vere'.
Ve la le theume devisé

121–122. Nostre theume quant il nous dist.
Au commencement 'surrexit.'

127–128. De Dieu le pere de lassus,
En ce qu'il nous dist, 'dominus'.

177–178. Qui regne et toujours regnera
'In seculorum secula'.

[35], 105–106. Que de prescher la foy Jhesum
Avoient leur intencion

[35], 126–127. En Ynde en ce tempor illa,
Y avoit ung Roy qu'on nomma

135–136. Tant hay la Religion
Des moynes et la foy Jhesum

[48] (2B), 7–8. Disait ce mot aux grans et aux petis:
'Hystoria est lux veritatis'.

[58], 21–22. 'Qui ex deo est, verba dei audit.'
Entendez bien ce que jay dit,

[67], 15–16. Capitulo primo, questione oct[av]a
Sanc Jaque poin se noblia

[76] (1), 55–57. Avec plusieurs autres dont je me tais.
Les sages gens par admiracion
disent, quare fremuerunt gentes?

(2A), 113–115. en sa fureur les arguera
Que fuerunt verba vestris
dominationibus presentata.

(3), 94–95. aux vers dapres quil nous bailla
cest disrumpamus vincula

[26], 13–14. Cil qui la bonne créance a,
Cy die le 'Ave Maria'

In all except seven of the above quotations the French rhyme-word rhymes only with the Latin word. In [18] line 3 where the rhyme is doubtful on account of the "etc," following the Latin word "terram", this is also true, "tera" standing alone.

In the seven exceptions (19 (1A), line 13; 19 (4), line 1; 35, line 105, 126 and 135; 67, line 15; 76 (2A), line 113) the position of the Latin rhyme-word in the rhyme scheme is such that its intentional use is clear.

The subject of Latin phrases in general will be treated further under the heading, "Erudition in the prologue."

3. ASSONANCE FOR RHYME.

9 (A), 58. glorieuse: d'eulx; 18, line 20 Diex: cieulx; 14, line 86 Apostre: demonstre; 19 (2), 59 escript: Crist; 27 (col. 5), 42 par ce: essence; 4, line 123 miracle: demoniaque; 53, line 65 Ambroyse: veoir; 54, line 67 aveugle: veuillent; 65, line 25 pour ce: courouce; 29 (3), 71 loenges: angles.

4. IMPERFECT RHYMES.

9 (A), 46 loer: ouyr; 14, line 142 coup: Job; 14, line 39 dixiesme: Jerosme; 27 (col. 13), 39 charge: vierge 33 (2), 80 dennuyt: jesucrist; 33 (3), 5 faicte: redicte; 4, line 63 plus: canis; 4, line 85 elle: sapareille; 58, line 139 mauldis: puys; 52, line 52 juge: sage; 77, line 15 droyture: ire.

In this entire division the question of reliability of texts is very important and likewise the possibility of dialectic forms.

V.

VERSIFICATION IN THE PROVENÇAL PROLOGUES.

The following prologues were considered: 80 (1A, B), 81, 83, 84, 85 (1A, B, 2), 86 (1A, B, 2). Six mysteries with eleven prologues. Total number of lines, 532. The other mysteries, 79, 82 and 87, have no regular prologues.

In [84], the speech of the "Primio Nuncius" alone is used. The several speeches, delivered in the street by the "Trompeta" and "Nuncius" before the representation, are not considered. In [81], the beginning and end of the discourse of the "Primus Nuncius" alone is used; the farce in the middle of the speech is omitted.

Of the thirty-three lines of [83], the last seventeen are badly mutilated.

I. SYLLABIFICATION.

A satisfactory study of syllabification is impossible on account of the extreme carelessness of the authors in this regard. The main object considered by them seems to have been the rhyme. In 81, 84 and 85 there are lines varying from six to ten syllables. The irregularity of syllabification may be seen in the following examples, which are a fair sample of the remainder:

[81],	5.	Nobla gent ar escota;	(7 syllables
	6.	Nos autre sen eyci assembla	(8 "
	7.	En reverencio de nostre Segnor	(10 "
	10.	Qu'el a tengu, dal comensament à la fin	(12 "
[84],	72.	Per so vulhas ben entendre	(7 "
	73.	Et en vostra memoria conpendre	(9 "
	74.	Los personages que jugaran,	(8 "
	75.	Que vulhas ben auvir	(6 "
[85],	21.	Contar vous voluc, de cor fin,	(8 "
	22.	Per rendre vostre voler atent,	(9 "
	23.	Vous veyré eyssi en present.	(8 "
	24.	Juar ambe devotion	(7 "

Although the greatest liberty may be allowed in the use of hiatus and varying syllable values, the lines do not accord as to length.

The eight syllable line is used most commonly. It is found in all of the prologues. The ten-syllable line is found in 85 (1B), lines 1–18, where it is used in the prayer to God, while the eight syllable line is used in the plea for silence.

2. RHYME.

The "rimes plates" are used in all of the prologues with the exception of 85 (1B, 2) and 86 (1A, B, 2).

No distinction is made in the subject-matter between the use of "rimes plates" and strophic construction. There are three ballads; 85 (2), 86 (1B) and 86 (2) addressed to the "Prince" (God), but they consist of the ordinary prologue matter; analysis of piece, silence, etc. Each of these three ballads has a four line envoi addressed to the "Prince" (God), but only one, 85 (2), has a refrain.

STROPHIC CONSTRUCTION.

	Passage cited.	Number of Stanzas.	Lines in Stanzas.	Syllables.	Rhyme-Order.
[85] (1B),	1–18.	3	6	10	a a b a a b
	19–26.	1	8	10	a b a b b c b c
	27–30.	1	4	10	a b a b
(2),	1–40.	5	8	8	a b a b b c b c
	41–44.	1	4	8	a b a b
[86] (1A),	1–8.	2	4	8	a b a b
	9–40.	5	8	8	a b a b b c b c
	41–44.	1	4	8	a b a b
[86] (1B),	1–24.	3	8	8	a b a b b c b c
	25–28.	1	4	8	a b a b
(2),	1–24.	3	8	8	a b a b b c b c
	25–28.	1	4	8	a b a b

Two mysteries with five prologues.

The eight line stanza found in all five prologues with the rhyme-order (a b a b b c b c).

The six line found once, in ten-syllable lines with order (a a b a a b). The four line stanza ends all five prologues. Rhyme-order (a b a b).

Rhyme-words.

In contrast to the syllabification, the rhyme is fairly correct. These are two cases of rhyme of same word with same meaning;

[84], 21–24. Et en lur chamin van *trobar*
Huna hostalaria,
En la qualla van *trobar*
Una serventa nonaya Beatrix.

[85] (1A), 3–4. E a crea lo cel e la *terro,*
Nos mande pas de cel en *terro.*

Quite a number of cases of rhymeless lines are found, principally however in 84.

Single lines;

[80] (1A), 35–37. La sustancio si exellent.
Adiou vous dic tot de present,
Congiet prenoc de vous, *amis.*

[84], 11–15. Bonas gens, an breu parlar,
Un miracle vos volen mostrar
De sant Jame, en *veritat,*
Et si voles de cor Dieu servir
E a sanct Jame voles hobier

19–26. Se partigron de bon corage
Per anar en romavage,
Et en lur chamin van trobar
Huna hostalaria,
En la qualla van trobar
Una serventa nonaya *Beatrix,*
E lo filh del pellegrin priar
Que le deguessa donar desa amor

[84], 41–43. Que ella fossa vengada,
Car el lavia *refueso*
Et del demon fonc tentea,

72–76. Per so vulhas ben entendre
Et en vostra memoria conpendre
Los personages que *jugaran,*
Que vulhas ben auvir
Et los dis retenir

85–89. Et si la feron cremar
E la van butar,
Car ella vo avio *ganhat.*
Mantenant non vos dich plus,
Car vos ho declayraren per dessus

94–96. Et los angils faren cillate;
Et qui dieu comensar comense,
Car es causa convenabla.

In 84, 13–16, there are three lines with the same rhyme preceded by a rhymeless line; in 84, 71–74, there are three similar lines followed by a rhymeless line.

Rhymeless pairs;

[84], 5–6. De tot mal garder
Dieus que nasque

79–80. Per la requesta de Jesus Christ,
Miracle al pellegrin fet,

[85] (1A), 27–28. Et affim que puchan accomplir
So que al cor aven de far,

No attempt at fanciful rhyming is made. No examples of grammatical, equivocal, leonine or broken rhymes are found.

The rhyme-words in these prologues are relatively of little value in fixing the language of the period. The following examples however are worthy of notice; 81, 21–22, Dalphim: marci; 81, 53–54 finis: falhir and line 45–46 ouvrir: falhir; 84, 59–60, sostenir: servit; 84, line 83–84, Beatrix: marit; 86 (1A), 10 and 12, pax: bas; 86 (1B), 2 and 4, assemblas: pax; 86 (2), 5 and 7, intras: pax; 86 (2), 18 and 20, martirs: murtris; 80 (1A), 9–10, passion: Andriou; 81, line 47, predicano: valor; 81, line 31–32, segnors: nous; 81, line 91–92, treytous: colors; 107–108, dosour: honor; 85 (2), line 33 and 35, cros: precious; 84, line 1–2, consolatium: senhor; 81, line 81–82, paures: bens.

Imperfect rhymes; 81, line 65–66, oncle: veyré; 81, line 99–100, Paul: eternal; 84, line 25–26, priar: amor; 84, 41–43, vengada: tentea; 84, 61–62, petis: dichs; 84, 81–82, gardar: declararen; 84, 92–93, ariero: maniera; 84, 94–95, cillate: commense; 85 (1A), 11–12, Paul: faut; 85 (2), 20–21, guerro: guerre; 85 (2), 41, inviseble ("sic"): intelligible.

3. OVERFLOW VERSE.

Cases of overflow verse are rare. The following examples are found:

[81], 75–77. D'autro part, el rendré
Sa sorre, e la metré
Al servici de nostre Segnor,

[85] (1B), 10–12. Affin que mieys poisson contemplar
Lour salut, per lo mal retardar,
Qui en aquest monde plusors desvio.

(2), 33–36. Juja saré murir en cros
L'apotol Peyre, debonayre,
Et son compagnon precious
Paul, talha la testo, maltrayre.

[86] (1B), 5–8. Et si veyré, de pas en pas,
Personagear la bello ystorio
De sanct Pons; et n'y falhé pas
D'y mettre ben vostro memorio.

21–24. Vivent sanct Pons si doulcement
Ambe los meindres et los mours
Se fec amar, et tallomen
Qu'el couvertec dos emperours.

(2), 13–16. Plasso a vostro discretion
Retenir las diversitas
De sos tormens; per fiction
Ellos vos saran recitas.

4. BROKEN COUPLETS.

Broken couplets are also rare with the exception of [81] where they are very frequent.

Examples:

[80] (1A), 34–36. Mas vulha metre en effet
La sustancio si exellent.
Adiou vous dic tot de present,

(1B), 27–28. Et tot per aver paradis.
Congiet prenoc de vous, amis.

[81], 11–12. Y eso per bello historio patent.
Ar escota nobla gent,

113–114. Per los seos frayres servir.
D'autres chausas auviré plusors finyr,

117–119. Vos las veyré per experiencio.
Plaso à Dio, per sa clemencio,
Que vos i done tal devocion

[84], 1–9. Pas et consolatium
Vulha donar nostre senhor
Aquesto conpanhio bello,
Et la vuelha per sa cortissio
De tot mal gardar.
Dieus que nasque
De humana natura
E duna berges, neta, pura,
Nos don far tal portamen

71–72. Sera gardat de tot mal aprendre.
Per so, vulhas ben entèndre,

[85] (1A), 10–12. Et houci per lo intersession
De sanct Peyre et de sanct Paul.
On voz suplio, et bas, et faut

14–18. Et que ung chascun fasso silensio
Trestouz ensemps be[ni]gnoment.
Li personage heyci prezent,
Mogu de uno grant devotion,
Si an entrepris la passion.

Other examples; [81], lines 21, 22, 37–38, 39–40, 45–46, 49–50, 59–60, 65–66, 69–70, 71–72, 81–82, 85–86, 93–94, 95–96, 101–102, 115–116, [84] 71–72.

VI.

JOINING OF PROLOGUES TO MYSTERY.

Five of the eleven prologues are joined to the mystery by the same rhyme.

[80] (1A),	37.	Congiet prenoc de vous, ami*s*.
		Rex Murgundie.
	1.	Grandoment soy esbay,
(1B),	28.	Congiet prenoc de vous ami*s*
		Rex Murgundie.
	1.	Grandoment soy esbay,
[84],	96.	Car es causa convenabl*a*.
		Lo Fol.
	1.	Ola, ola, jeu venho de franc*a*
[85] (1B),	30.	Prenent ung pauc de paucienci*o*.
		Simon Magus.
	1.	Jou, Simon, qui en art magiqu*o*
[86] (1B),	28.	Eyssint poyren principi*ar*.
		Philipus Imperator Pater.
	1.	Puisque Jupiter domin*ar*

[80] (1A), is a later form of [80] (1B). Both were not used for the same representation.

No distinction is made between the syllabification of the prologue and of the first speech of the dialogue.

VII.

BRETON MYSTERIES.

No attempt has been made to study carefully the versification in the prologues of the early Breton mysteries, a thorough knowledge of the dialect being necessary for this. Written in a dialect not understood by the rest of France, they had little or no influence on the general development of the French mystery.

The prologue is very different from the other prologues as to nomenclature, form and subject matter.

It seems more artistic and more developed and would seem to belong to the beginning of the sixteenth century in spite of the historical evidence to the contrary presented by the Breton editors.

The idea of a later date than that usually assumed by the editors is supported by M. Paul Meyer[1] and by M. A. Thomas,[2] who makes likewise the statement that the Breton works are a direct imitation of French models.

The following mysteries were examined; [A] Buhez Sant Gwennolé, [B] Buhez Santez Nonn, [C] Le Grand Mystère de Jésus, [D] Saint Maxent (Galiçzon), [E] La Création du Monde, [F] Sainte Barbe.

The prologues of C and F alone were considered, the others having no prologues or being so reworked as to have little original value.

The dates of these mysteries, as given by the editors, are [C] about 1365; [F] copy of 1557 edition. Both prologues are in five syllable verse. The first speech of the mystery is different as to rhyme-word and also as to syllabification. In [C] the dialogue begins in eight syllable verse, in [F] it has ten syllable lines. The introduction or second prologue of F is in eight syllable lines.

"Rimes mêlées" alone are used. The same rhyme order (a a b c c b) is used in the prologues of C and F and also

[1] Revue Critique 1866, p. 219. [2] Rom. XXXII, p. 630.

in the first speech of the dialogue of C and introduction of F. The dialogue of F begins with the order (a a b a a b).

Both the syllabification and the rhyming seem done with more care than in the most of the French and Provençal prologues, thus furnishing additional evidence of the early development of the Breton mystery or for a later date than that given by the editor of [C].

The prologue and first dialogue speech of [C], together with the translation is given, page 137.

PART II

GENERAL CHARACTERISTICS.

I.

OBJECT.

General Statement.

The discussion of the object of the prologue is the longest and most important division of those indicated above. The uses of the prologues were manifold. Usually given in the form of a sermon with Latin texts interspersed, it was used also with other aims than those of teaching religious truths. The outline and analysis of the following "journée" of the mystery was given or a brief "résumé" of the preceding "journée."

No attempt was made to excite the curiosity of the audience by withholding the "dénouement" of the play. On the contrary, the ending of the mystery was outlined, in as attractive form as possible, in order to prevent the spectators from leaving before the conclusion of the piece.

The plea for silence, met so frequently, is the natural outgrowth of the need of quieting an uncultured audience, wearied by the long representations, which were composed largely of wearisome monologues, lacking in stage action. That this restlessness did exist may be known from the frequency of these requests and from the fact that the most powerful arguments possible were used to support them. Pleas were made on the ground of devotion, the wonderful things to be seen, the blessings of Heaven, and on the other hand, threats were proffered of Heaven's displeasure, of loss of great moral profit and even of bodily discomfort.

We constantly find apologies for the acting, and expressions of fear lest the subject-matter should not be fitting. The fear of the disapproval of the Church is very apparent.

A rather noticeable fact is that there are no polemics found in these prologues, no attacks on rivals, no controversies over religious questions. The contrary is in evidence everywhere, there seeming to be the general desire to please everybody. Carefully worded and politic praise is given the ruling powers, political and religious; in some cases the names of these rulers are given.

As would be expected in a sermon, numerous prayers for blessing, and exhortations to the people to lead a devout life, are pronounced. Continued requests, more or less trite, are made for heavenly aid in the performance of the mystery.

Explanations of the stage-setting are made at times by the prologuist, but often these directions are indicated simply by the "écriteaux" hung on the different "mansions."

The sources of the mysteries are rarely given, but occasional mention is made of the canonical and apocryphal scriptures, and the lives of the saints.

The author often gives at some length his reasons for writing the mystery, reasons which are usually explained as emanating from a desire to further the cause of devotion, no mention being made of the "livres, sous et deniers" which were received for the execution of the work.

The general object of the prologues is clearly moral, and very little that is amusing is found in them. Some of the irregular types have the form of farcical introductions by the "Fol," the "Tirans," the Shepherds, etc., but these may not be considered as prologues proper.

These different phases of the question will now be taken up separately, with examples of each. Only a few illustrations will be given in the body of the text, the complete list being given in Appendix II.

I. SERMON.

The typical form of sermon, leaving for separate treatment the questions of silence, apology, etc., which are constantly met, is as follows: A short Latin scriptural text is given at the beginning and repeated occasionally in the course of the sermon, or with other Latin texts taking its place and serving to mark the divisions of the subject. The first twenty or thirty lines are given up to an exhortation or prayer, ending with the salutation ("De Gabriel, le beau salut") to the Virgin, "Ave Maria." Then the ordinary sermon matter follows, sometimes woven into the analysis of the mystery, and which ends, apologies, introductions of actors, etc., not considered, with another "Ave Maria," exhortation or prayer.

The Latin texts are usually short, a few lines only, sometimes ending with the word "etc.," thus leaving their completion to the prologuist. They were chosen with special reference to the subject-matter of the mysteries.[1] Thus in [19] "La Passion" of Arnoul Greban we have in "Journée" (1A) before the passion of Christ:

> Veni ad liberandum nos,
> Domine Deus virtutem!

In J. 4, where the resurrection is treated:

> Resurrexi et adhuc tecum sum.

In [76], La Vengeance nostre Seignuer;

> Quare fremuerent gentes, et populi
> meditati sunt inania.

In [15], Le Jugement de Dieu;

> Omnes nos manifestari
> oportet ante tribunal Christi,
> ut referat unusquisque
> prout gessit in corpore,
> sive bonum, sive malum.

[1] For list of Latin texts, see Appendix II, p. 140.

In [14], La Patience de Job;
Sit nomen domini benedictum
In [73], Le Geu des trois Roys;
Vidimus stellam ejus in Oriante, et venimus cum muneribus, adorare Dominum.

Commonly these texts were developed freely, this analysis being in some cases carried to the extreme, each separate word being given a very exaggerated meaning. The influence of the bestiaries might be suspected here. An example of this kind of analysis is found in the treatment of the text "Verbum caro factum est" in [27]. Here each of the four words forms the subject-matter of a twelve line stanza, and represents the exposition of a divine fact. The following first stanza of this prologue shows the resemblance in style to that of the bestiaries;

[27] J. 1, line 26.

"Verbum caro factum est."
Par ces quatre motz que jay pris,
Seront entendus et compris
Quatre faitz de dieu merveilleux;
Le premier est de si grant pris
Que tous angeliques espris
Excede, et la terre et les cieulx.
Cest verbum, le tresglorieulx
Filz de dieu, sainct et lumineux,
Engendre en divine essence,
Lequelles materielz yeulx
Ne peussent donc veoir pour le mieulx,
Men tais en devote silence.

The same treatment is found in [29] (4), where the text "Surrexit Dominus vere" is dissected and each word is given a broad and imaginative meaning.

Various settings, more or less trite, are given for the salutation "Ave Maria." The following are the most common:

A. The simple verbal salutation;

19 (1A), 130. en disant, "Ave Maria."

B. The salutation with the action;

9 (A), 69. Courons à son ymaige,
Les genoux flexchissons,
En reguardant sa face,
Et ave Maria ly disons

C. Combined with the "pater noster;"

33 (2), 28. si en dirons, sans plus despace,
et sans bouger de nostre place
Pater noster, je vous en pry,
et ave maria, aussi.

D. The salutation of the angel, Gabriel;

[73], 15. Du salut qui nous conforta
Quant Gabriel ly apporta
Du vouloir Dieu, en révélant,
Sy disons, en luy appelant
A genous: "Ave Maria."

The sermon contains frequent prayers, invocations of blessings, and exhortations to good works. "May God and the Virgin pardon and save the 'compaignie,' bless the rulers of the land, help the author and the actors, bless those who listen attentively, aid their understanding and finally open Paradise to all." These prayers are mingled with exhortations to pray, to serve God, to listen in silence, and to remember the lesson of the mystery.

Examples:

[17], line 1. Dieu, Père et Fils et Saint Esperit
Sauve et gart ceste compaignie!

19 (4), 167. Je pry Dieu qu'il veille conduire
tous nos entendemens, affin
que nous la puissons traire a fin

[14], line 1. Cheres gens au commencement,
Nous prierons tous tres-humblement
Nostre seigneur en ceste place

[14], Qu'il nous doint trestous sa grace
A moy sur tous premierement
Et puis à vous secondement.

[52], 2. Que pais, joye, lyesse et bon jours
Soit donné à trestous vous;
Sainte, bonne vie et grace.
Et de bien vivre à tous espace
Vous donne Dieu, tout maintenant.

[58], 1. En nom du pere et du filz,
Du sainct esperit, en unite,
Entendez tous, grans et petis,
Ung faict de hault auctorite.[1]

The aid of God is continually invoked, although in a phrasing so trite that it is almost meaningless. The expressions "S'il plaist à Dieu," "Se Dieu plaist," "a l'ayde Dieu," appear constantly, used often simply to fill in a line of poetry.[2]

The hortatory style is freely used, continuous attacks being made on pride, luxury, avarice, gluttony, laziness, and these teachings are supported by incidents from the lives of saints and from the Bible. Proverbs and various kind of comparisons often occur, but are not so abundant as in the "romans d'aventure" and other earlier forms of literature. Prologue [67], lines 77–109, with its Jeremiads, is of interest through its resemblance to the Provençal tirades of the twelfth and thirteenth centuries "tug so mentidor o laire."[3] The same complaint is found: "Love is dead now, and Charity hath departed; all men formerly were brothers and loved each other, but the language alas, has changed. To-day we see the one in court against the other, seeking his possessions and lying against him."

"O faulce envie, tu regnes bien
maintenant par tout le monde."

[1] For other forms, see Appendix, p. 144.
[2] See Appendix, p. 148.
[3] A Restori, Letteratura Provenzale VII, § 6.

Many of the quotations are from biblical sources, but most of the proverbs and comparisons are taken from secular literature. Especially is this true in [10] "La Destruction de Troie," where the prologue is allegorical rather than religious. The Latin quotations are religious in tone, with the notable exception of [48] (3), line 8: "Hystoria est lux veritas."

Many of the proverbs and comparisons are easily recognizable as common to the mediaeval writers, thus [4], 47 and [32], 84, plus douls que sucre; [10], 16, plus cler que les sept planectes; line 46, Vers le ciel te haulses autant que leaue de la mer est parfonde; line 162, droictes comme jons; [19], (3), 95, il resplendy comme l'or; [29], (4), 31, Celui qui sert et ne persert, Souventes fois son loyer pert; [32], 13 and [73], 13, Comme non pareil de value; [58], 79, Qui de mal serviteur se sert, La chevance ou la vie en pert; [58], 106 and [68], 147, Plus tost que la poste [65], 27, moins dun cleu; [67], 54, Autant en pourte le vent; line 150, Ardent que le feu; line 155, Com le charbon fet en la forge; line 227, scil qui chasse et rien ne prent.

2. PROVERBS AND COMPARISONS.

The common aphorisms are not nearly so frequent as one would expect in moralizing speeches of this kind. Some examples are found, such as: [10], 293 Qui bien commence, La fin vient à son appétit; [26], 23 Qui bon maistre sers, bon loier atent; 33 (1A) en ce monde ne converse, Si bon charetier qui ne verse; 48 (2), 40 Nul n'est parfait; [65], 88 Bon fruit porte bon geton; [67], 75 Après orgueil si vien envie, etc.

Of the frequent religious comparisons, the following are most common: (*1*) Comparison of the birth of Christ to the sun passing through the glass, [4], 10 "Come le soleil la voirriere, Trespasse et si remaine entiere, Sans la corrompre nullement." The same idea is found in the expression, frequently found: "Sans tache amère." (*2*)

Christ, called the "fruit de vie;" 4, 26; 19 (1A), 197; 32, 61; 35, 86. (*3*) The Virgin compared to the tree of life, 65, 91 "Le fruit le filz, laubre et la mere, le saint estoc ce fut le pere." (*4*) Christ, the tree of life; the leaves represent his sermons, the flowers are the virtues, the fruit is the redemption. (*5*) The Virgin, treasurer of grace; "Vierge tresoriere, de grace aulmoniere." 19 (4), 7; 20 (4), 3; 29 (3), 6; 29 (4), 36.

Other interesting comparisons, uncommon, if not original, are: (*1*). 10, 185 The allegorical guardian of the tree of the "lignée de France" names herself "Devotion," "Qui ay tousjours de ceulx de France, Este nourrie et reclamée." (*2*). 29, (4), 61 Le jour d'hier mort nous signifie, Le jour d'huy, nous presente vie. (*3*). 48 (2), 6. Se César eut bruyt de victoire . . . aussi eut-il honneur d'escripre. (*4*). 67, 152 Si largent estoit coules dung avaricieulx pour la gorge, il ardroit toujours, si voules, com le charbon fet en la forge.[1]

3. MENTION OF SOURCES.

Reference is made rarely to the sources from which the author drew his inspiration; these references are made usually in support of some statement in the sermon. The sources mentioned are usually the Scriptures, canonical and apocryphal, the articles of the Faith, the doctors of the Church, and the lives of the saints. In the more secular prologues, we find reference to the chronicles and histories, and in "La Destruction de Troie," simply mention of a book on Troy, written in Latin, and in prose.

Some of the terms used were: "l'apocryphe et escript, selon l'escrit, euvangile sans apocriphe, escriptures, es livres, articles de foy, livre de Sapience, plusieurs docteurs, Egesipus le docteur autentique, theume prinse du bon David, "ès hystoires, par cronicque expresse," and for Troie "un livre faisant des troyans mencion."[2]

[1] List of proverbs and comparisons, see Appendix, p. 149.
[2] For exact wordings, see Appendix, p. 155.

4. ERUDITION.

Very little erudition is shown by the authors of the mysteries in the composition of the prologues. A knowledge of biblical history and an acquaintance with other religious writings was, of course, necessary, and is apparent in the works. The use of certain of the proverbs and comparisons would imply a knowledge of some of the Old French narrative writings. The authors of [27] and [29] had probably read one at least of the bestiaries, judging from their treatment of the Latin text.[1] Some knowledge of legal terms is denoted by the use of "instrument" and "acte." The author of [10] read Latin, was acquainted with some of the "romans d'adventure" and had a considerable knowledge of heraldry. In the mysteries dealing with the lives of the saints, references to various political rulers, Roman Emperors, Kings, etc., denote some acquaintance with political history, but the incorrectness and indefinite nature of these references themselves show that this acquaintance was slight. In two prologues we have references to Jupiter, Mercury, Venus, Mars, but their uses would require no scientific knowledge.

The author of [48], Guillaume Flamang, both as to the lyrical composition of his prologues, and subject-matter, seems more advanced than the other writers. In his prologues we find references to "Aristote, Saluste, César, Isidorus, Tulius, Orose, le Fascicule épiscopal, le Miroir historial." His ideas seem original and are well expressed. He uses the one secular Latin quotation found, quoting from Cicero, "Hystoria est lux véritatis."

The frequent use of Latin in the prologues is what might be expected from the nature of the subject, and from the fact that the authors were "clercs" themselves or were materially aided by them. Almost all of the quotations are from the Latin Bible or are taken from parts of the church service. In some cases, the form is changed in order to suit more exactly the subject. A good example of texts

[1] See "Sermon," p. 64.

taken from the Bible is found in 15 (3B).[1] The Latin verses of the prologue will be given, followed by the exact biblical text;

15 (3 B), line 1–5. Le Messagier.
Omnes nos manifestari
oportet ante tribunal Christi,
ut referat unusquisque,
prout gessit in corpore
sive bonum, sive malum.

Cor. II, 10. Omnes enim nos manifestari oportet ante tribunal Christi, ut referat unusquisque propria corporis, prout gessit, sive bonum, sive malum.

Lines 15–17. Congregabo omnes gentes
in valle Josaphat,
et disceptabo cum eis.

Joel III, 2. Congregabo omnes gentes, et deducam eas in vallem Josaphat, et disceptabo cum eis ibi super populo meo.

Lines 24–27. Ibunt qui bona fecerunt
In resurrectionem vitae
qui vero mala egerunt
in ignem certe aeternum.

John II, 5: 29. Et procedent qui bona fecerunt, in resurrectionem vitae, qui vero mala egerunt, in resurrectionem judicii

Marginal references to the chapter in the Bible are given, and the verses are introduced by the sentences "le prophète Joel le dit" and "S. Jean le dit."

A considerable display of erudition was made by most of the authors for the benefit of the "simples gens." The examples of sources quoted above shows this intention, constant mention being made of "l'escrit, les livres, les docteurs, les hystoires, les cronicques," etc. A display of astronomical learning is made in [18] 28;

[1] Ms. 15063, B. N., Paris.

Puis fist le soleil et la lune,
Les planectes, et nomma l'une
Mars et Venus, l'autre Mercure.

Guillaume Flamang, who undoubtedly possessed considerable knowledge, is quite ready to let this fact be known. In giving his sources in J. 1, line 98 of [48], he says:

A convenu investiguer
Mainte légende et mainte histoire
Come sont Orose, Isidoire
Le Fascicule episcopal,
Aultre cathalogue notoire
Et le Miroir historial.

Likewise in J. (1) lines 81–84, he shows clearly the consciousness of his own learning;

Pourtant s'en nostre euvre jolye,
Dont trois jours dure la substance,
L'on parle de Galle ou Gallie,
Entendrez tousjours que c'est France.

At the beginning of each of his three prologues he devotes two stanzas to a glorification of the historian and author. Also at the beginning of his second "journée," he has the following heading written in Latin:

"In sequenti vero folio incipit secunda pars, scilicet quartirum beati Desiderii et bellum Wandalorum cum eorum destructione."

C'est à moy.
Prévost.

Following this, immediately preceding the prologue, is written:

"Incipit secunda pars hujus operis."

This use of Latin is uncommon, for while in the body of the mystery the directions are usually in Latin, in the prologue,

the headings, with the exception of texts, are ordinarily in French.

The numerous cases of Latin rhyming with Latin and with French have been given under the subject of "Versification." Another interesting usage was the employment of a Latin word instead of a French word in the midst of a French sentence.

Examples:

9 (A), 76. *Ad* ce que plus encline.
19 (1A), 152. *Illa* vouldrons laissier l'istoire.
33 (2), 142. *Item,* vous verres quatre femmes.
48 (1), 125. Ont *illec* leurs gens amassez.
58, 134. Que vous voyez *illec* gisans
65, 50. Car *ad* ce ne povons faillir.
65, 151. *Venite* en bonne esperance *videte* et faittes silence.

Sometimes several Latin words were employed, as in the following cases:

9 (B), 24. *Feulla flurit,* fit fruit
18, 27. *Mandavit et creata* sont.
32, 113. Puis tost, *Nolly me tengere.*
33 (1), 40. *Descendit ad inferos,* dit
35, 126. En Ynde, en ce *tempor illa.*
76 (1), 57. Disent, *quare fremuerunt gentes*
76 (3), 95. Cest *disrumpamus vincula et cetera.*

Rabelais, in his peculiarly characteristic employment of Latin, undoubtedly drew his inspiration from these compositions.

5. AUTHOR'S REASON FOR WRITING MYSTERY.

To instruct or to amuse.

Considerable space is given by the authors to their reasons and inspiration in writing the mysteries. The most of these reasons seem lacking in sincerity, and produce an impression of superficiality. The fear of offending the Church and of incurring ecclesiastical criticism is felt throughout. The fact that most of the authors were "clercs" does not warrant the continual emphasis laid on the frequently expressed intention of the writer to teach religious lessons. A few of these expressions are:

17, 36. Pour les bonnes gens inciter
A bonnes euvres, non pas faintes,
Et pour leurs cuers habiliter
Envers Dieu par doulces complaintes
Afin qui les daigne habiter.
27, 106. Pour esmouvoir les simples gens
Les ignorans, les negligens
33 (1B), 80. Et en ferme foy les instruire
68, 10. Donnant au peuple ediffication

But few writers express even indirectly the idea of any amusement to be derived from the piece. In the few cases where this thought is put forth, it is immediately linked to the idea of "profitable." This is shown in the following cases:

19 (4), 172. La matiere en est bien joyeuse,
bien proffitable et fructueuse.
14, 56. C'est une histoire, moult plaisant
A toutes gens et confortable
Et à lame moult profitable.

48 (2), 13. Qui sont à oyr délectables.
Les recours en sont proffitables
Et font corps humain resjoyr.

An apologetic tone even, is assumed in one case in referring to "resjouir."

33 (2), 13. Aussi y sont par intervalles
aucuns esbatemens et galles
de laveugle et de son varlet[1]
Qui gueres ne servent au fait
si ce nest pour vous resjouir
et pour voz esperitz refreschir.

The same author in J. 1A, line 224, speaks simply of the mystery as "ung plaisant deduit."

The lesson is inculcated "par personnages," thus explains three prologues, in order to bring it more closely home to the "simples gens," because "plus est meu le cueur de bone part veu."

In the few prologues where the religious spirit seems rather lacking, coldly moral and even worldly reasons for writing are offered.

The author of [10] states that "Dévotion" counselled him to write "quelque oeuvre plesante" on the tree of the lineage of France. He wrote in French poetry and "par personnages" because former accounts were written in Latin and in prose. "Griselidis" is written "A lonneur des dames de pris," to be "le Miroir des dames mariées" in order that "par raison," the readers may rise to a state of perfection.

The author of [48] philosophizes freely in the beginning of his three prologues as to the human thirst for knowledge, and lauds the lofty position of the "descripteur" and "historiographe."

Se César eut bruyt de victoire,
Par dessuz tous ceulx de l'empire,
Aussi eut il honneur d'escripre.

[1] For description of this farce, see Les Mystères, vol. ii, pp. 449–450.

Other authors, as well as Guillaume Flamang, frequently call attention to the merits of their productions. The author of [33] says that he is treating subjects, lofty and subtle, difficult to reproduce, of so great "haultesse" that without the aid of the "clercs" he would never have been able to attain such heights; that there are precious things within the piece and delicious to the taste. He warns the people against losing the fruits of his labor, a loss very harmful through being irreparable. Let no one seek to amend the piece "s'il n'est si grant clerc, qu'il le sache."

Many authors use laudatory terms in speaking of their work, but some of these may be recognized as stock-phrases. The following are found often: "Maintes merveilles et mainte miracle d'excellence; matière bien joyeuse, proffitable et fructueuse; noble chose, de grande valour; moult est a noter, de grant devotion; et de mainte autre beau mistere, vray et propice; par belle demonstrance, par motz élegans et entiers, par figure, pas trop obscure etc."

6. THE APOLOGY.[1]

The apology plays an important part in the prologue, as may be judged from the previous statements as to the fear of clerical displeasure, and the desire of the author to have the approval of royalty and the nobility. The sentence, "se faulte y a, pardonnez-nous" is a very common one. An effort is made to propitiate the common people as well; in fact to win protection and favor from all classes of listeners, and to anticipate and ward off all criticism. Some of the apologies are unquestionably mere empty forms, but taken as a whole, they show that the necessity for them existed.

The humble tone adopted by the prologuist is often exaggerated and does not always accord with the brusque, exhortatory words of the sermon, or in some cases, with the sharpness of the request for silence. The authors, however, evidently realize the difficulties of their task; the

[1] For complete list of apologies, see Appendix, p. 156.

magnitude of the subject-matter, the untrained condition of the actors, the possible unsuitableness of the costumes, and the incompleteness of the stage settings. This is seen from the following apologetic phrases:

19 (1A), 113. Se la reverance de vous
faulte y voit dessus ou dessoubz
trop dit ou faulte de langages.
33 (1A), 119. Trouvent quelque faulte au langage
39 (2), 26. Si nous faillons, pardonnez nous,
Et vueillez nous garder de blasme,
Et davecques nous estre, tous.
Sil y a faute de lecture,
Du habit, qui ne soit honneste,
Du jouer contre lescriture.
48 (1), 31. Et si rien y a vicieux,
Supportez l'imperfection.
(2), 39. S'il y a faulte en notre fait,
Vous savez que nul n'est parfait.
65, 142. Mais se vous nous veez mesprendre
en fait, en dit ou en langaige
ou quaucun ne soit assez saige
de prononcier,

The question of the difficulty of the task is presented to the audience, with the statement that the best attempt possible would be made to do justice to the subject;

12, 97. Et se moins bien est ordonne
Questre ne deust, pardonne
Nous soit, car mieulx le feissons
Se mieulx faire le sceussons.
15 (3B), 52. Car de joyer perfectement
ce qu il adviendra au dict temps,
nos seroit du tout impossible.
19 (1B), 21. Car la maniere du produyre
ne se peust monstrer ne deduire
par effect, si non seulement

19 (1B), . grossement et figuraulment;
et selonc qu'il nous est possible,
en verrez la chose sensible.
58, 7. Qui present, sera recite
Au mieulx que nous le pourrons faire.

Any thought of attack on religion or nobility is carefully disclaimed, "à la foy contraire, ne qui la noble seigneurie offende; contre droit et contre la saincte Escriture; encontre Dieu, ne encontre la foy."

Faults found in the piece, and in some cases the entire piece, is placed verbally "soubz la correction" of the audience and of the authorities. An example of this presentation of the mystery for general "correction" is in [68];

68, 52. Tout soubz vostre (King Réné) correction benigne,
Et de la Royne aussi, nostre princesse,
Et de toute la seigneurie digne,
Esperons faire, ains que nostre empris cesse,
En requerant la sapience adresse
Du bon recteur de luniversite,
Docteurs et clercs, que noz faultes adresse,

In addition to protecting themselves behind the authority of the church and royalty, the authors of three of the mysteries went further and invoked the judicial power, or at least made use of legal terms, in demanding of the notaries present a formal certificate, the "instrument."

33 (3), 13. Et instrument, ains que me taire,
jen requier a chascun notaire
Tant en latin comme en francois
33 (1B), 104. Nous requérons communément.
A tous notaires instrument
Tant de court laye que d'église
Contenant ce que je devise.
39 (1), 125. A trestous notaires publiques,

39 (1), Tous dun commun consentement,
Imperiaux, apostoliques,
Nous en demandons instrument.

68, 191. En toute forme et maniere propice,
Que licite est, demandons haultement,
Avant qu outre proceder, instrument.

In 39 (2), 33, we find also the legal term "acte."

A more sweeping manner of obtaining security from possible blame is indicated by the authors of [33], [39] and [68], who request that any statement in their plays which might be construed as attacking religion be considered as unsaid and unwritten. Also, that good sense should be used in the interpretation of all the doubtful passages, and that if any faults are noticed, they should be forgotten. The mistake should not be proclaimed, for any person who is really devout would not hold such a sacred subject up for derision.

In spite of the general politic tone adopted in the prologues, not many of them make a direct allusion to royalty, in order to win favor and support. We find this personal reference in but six. They are as follows: In [10] we have a ballad, with the refrain, "Ung C qui Charlie signifie," addressed to Charles VII, Charles d'Orleans (le poète) et Charles d'Anjour, comte du Maine.[1] In [25] (1), a ballad invoking heavenly blessings upon Francis I, the Queen Claudia, and the royal family. It also implores aid for the "cité du Puy."

In [33] (3), there is a prayer for Réné le Bon, King of Sicily, Count of Maine and Provence.

In the prologue of [35] also, the author, Jean le Prieur, names King Réné as his patron, and as being the one responsible for the writing of the mystery.

In 33 (1B), we find, "A la bonne correction de la noble université d'Angiers, l'ancienne cité, et pareillement, sans débat, de monseigneur nostre prélat."

[1] Les Mystères, vol. ii, p. 572.

In [68], are two stanzas addressed directly to the Count of Maine (King Réné, le Bon); they place likewise the play under the correction of the Queen, the nobility, the rector of the University, all learned doctors, clerks, etc.

7. THE PLEA FOR SILENCE.[1]

One of the most important aims of the prologue is to obtain silence. The necessity for constantly repeated requests for silence is apparent, if one considers the conditions under which the performance was given. Immense audiences were present, the numbers running into the thousands, spread out over a large space of ground. The play was usually given in the open air or in some very large edifice where the stage itself was simply a large platform, built up without regard for acoustic properties. The mysteries were long, often lasting several days, with regular performances beginning in the morning and continuing all day. The audience was composed largely of the middle and lower classes, a people unused to continued intellectual effort. The actors, for the most part, were untrained in the art of using the voice, and were compelled by the nature of the piece to recite long monologues, relieved by very little dramatic action. Comparative silence under these circumstances was imperative.

The prologue usually begins and ends with a request for silence; other requests for silence are scattered through it, some of which, however, serve merely to fill in a line or round out a period. Ordinarily the attention of those present is drawn by a personal address couched in florid language; "Noble et magnifique compaignie!" (25 (1) 58), or more simply "Seigneurs!" The crier's summons, heard still in our own law courts, is used once, [56] line 1, "Oiies, oiies, seigneur et dames."

All possible means are used for emphasizing this appeal. Promises and blessings are scattered freely; "Be silent and

[1] For a list of pleas for silence, see Appendix, p. 163.

you will see a beautiful mystery, 'une chose noble et salutaire,' at which the heart will rejoice, etc." Curiosity is aroused by a brief mention of what is to come, often the first actor in the mystery being named; "you will see Archelans reigning" or "Judas, in triumph"—"you will see many an apparition, great and dolorous facts," etc. The great profit to be derived from attentive consideration is indicated; "grans biens y pourrez apprendre, chose dont tout cuer rejoir."

The blessings of the powers of Heaven are called down upon those who will be silent and lend attention. The following examples are illustrative of this kind of plea:

12, line 5. (Vierge Marie) Veueil tous ceulx de mal garder,
Qui en paix vouldront regarder.

17, 163. Benoist soit-il qui se tera
Et je pry Dieu que pardonner
Vueille à celluy qui pais faira.

36, 25. Prince, garde de toute oultrance,
Ceulx et celles qu'entendront bien.

52, 1. Or, faittes pais, vous aultres, tous,
Que pais, joye, lyesse et bon jours
Soit donné à trestous vous.

73, 21. Diex ly doint bien qui se tera
Et en paix jouer nous lera!

Veiled and open threats of heavenly displeasure were proffered those who should cause a disturbance. Examples where there was but the suggestion of a threat are:

58, 23. Ceulx qui sont de la partie dieu,
En toute place et en tout lieu,
Voulentiers oyent sa parolle.

74 (1B), 1. Chrestiens, qui desirez l'amour
De Jesus-Christ, notez nos dicts.

More open menaces are found in the following:

17, 10. Doulces gens, un pou escoutez
Pesiblement sans noise faire;
Mains de paine arez, ne doubtez,
Que se vous l'un, l'autre boutez
Ou faictes ennuy et contraire;
Or, vous séez et acoutez
33 (1A), 104. Car noise peut estre, on le scait,
Cause de mal, et vous seroit
En la fin, le cas dangereux,
Et se, daventure, en noz jeux,
Quelqun sennuye ou travaille,
Je luy conseille quil sen aille
Et laisse les aultres en pais.

The name of God is frequently used, and silence is urged for the sake of devotion; "Be silent, devout people, in reverence, for your salvation, devoutly, on behalf of him of whom we speak, that God may be pleased, for devotion's sake, in the name of the exalted King of Glory, of the Father and Son and of the Holy Spirit."

In most cases a courteous, if not humble tone was adopted in these requests; "Be silent, we pray you, please, I beg you, I humbly beseech you, through your benevolence, from your benign grace, by complacence, if you please, if it suits your pleasure, in charity," etc. Sometimes we find the simple statement that the play will begin when the people are seated and silence is obtained. Going a little further down the scale, we find terse, concise requests with the polite terms missing or rather coldly worded, such as:

14, 210. Escoutez, faictes silence
25 (3), 100. Or, je vous prie, tant qu'est à moy,
Que imposez ung peu silence.
29 (1), 70. Si faictes paix, grans et petis,
Et d'oir, soiez ententis.
55 (3B), 1. Seigneurs et dames, prenez place
Et chascun pence a son affaire
Sans que personne se desplace

A tone still more brusque is found in six others. Examples from [17] and [33] (1A), were given above under the subject of threats. In addition, we find:

55 (1B), 2. Donnez nous paix, sans plus actendre,
Et que chascun preigne sa place,
Au mieulx quil pourra sans mesprandre;
Puis, mectez payne de comprendre.

58, 155. Mais bonne paix nous vueillez faire;
Chascun na que sa langue a taire.

74 (1A), 11. Ne mener nul bruit,
Ains, prenez deduit,
En paix vous tenez.
Si vous murmurez,
Soyez asseurez
Que nous en irons.

77, 1. Je vous commande, de par le Roy,
De par Pilate, le prevoust,
Que vous ne dictes un sceul moust
Et si nostre feste moleste!

The range of terms used in wording the request itself is very large. The following list of disconnected expressions will give an idea as to the common phraseology: "Escoutez, en paix regarder, ne vous ennuye, plaise taire chascun que noyse ou desine, ne faictes ennuy et contraire, faictes silence, ouyr, soit paisible, pesiblement sans noise faire, vous séez, amoureuse silence, ouvrez vos yeulx, silence prestez, l'entendez quois et paisibles, ouyr deentente, soyez de silence fornys, imposez silence, rendus a ouyr, ententis d'oir, soy taire, ouvrez lentendement et la maniere pour ouyr, prester audience, veulliez estre curieux d'ouyr, en paix et union, prester l'oreille, soit modéré, vous teniez tout coyement, d'oyr ayez pascience, prenez place, ne faciez noyse ne cry, 'venite et videte,' mettés en memoyre," etc.

8. ANALYSIS OF MYSTERY.

More space in the prologues is given to the analysis of the mystery than to any other feature. An extended outline of what the audience may expect in the ensuing "journée" or in the entire mystery is given in advance, no effort being made to conceal the "dénouement," as in the modern plays. The analysis is given partly to supplement the limited knowledge of the audience as to the subjects treated, and partly to insure their presence until the end of the performance by appealing to their curiosity.

In the prologues, other than those of the first "journée" a brief "résumé" is made of the preceding "journée," together with the outline of the following "journée."

Notice of the change from the description of the past "journée" to the present, is sometimes indicated by "S'ensuit la division du jeu de la seconde journée, du tiers jour," etc., or by other similar statements; sometimes simply by the change from the past tense to the future tense of the verbs.

The analysis in the mysteries dealing with events in the life of Christ differs usually in form from that of the saints' lives. The outline is more general in character, and follows more closely biblical sources, at times being the biblical story itself, put into prologue form. The analysis in the saints' mysteries is more in the form of a biography, more reference being made to wordly matters, such as noble birth, historical environments, etc.

When the mystery does not treat of the "Creation," a statement of biblical history is frequently given, summarizing the events from the time of the Creation to the time represented by the beginning of the mystery.

The thread of the narrative in the analysis is often broken by moralizing passages or by a Latin text with its explanation. Frequently it is interrupted to allow the prologuist to point out some personage on the stage; in some cases,

the analysis is given in conjunction with the description of the personages and stage settings.

While the style is declamatory and vivid in a few cases, in general, it is a rather monotonous narrative, the facts linked by "and then you will see" or "afterwards you will hear." The common expressions are, "Donc orres, et puis verres, et tantost verres, après verrez, et a tant verres, puis l'ame de Jesus fera," etc. The general character of the analysis may be understood from the following representative passages, two from mysteries on the life of Christ, and three from the saints' lives.

13 (2), 1. Hier, feismes demonstration
De la sainte incarnation
De dieu en la vierge benigne;
Au jourduy, declaration
Nous feron de la nation,
Sil plait a la bonte divine.

19 (2), 51. Or, vouldrons, par tres bonne amour,
commancer nostre second jour,
et monstrer, en temps et en lieu,
du benoist Baptiste de Dieu
comment ou desert il prescha,
et, a voix haultaine, adnonça
la venue du doulx aignel,
le vray redempteur d'Israel,
d'ilec, par fais et par escript,
poursuyr des fais Jhesu Crist
monstrant sa chere passion
jusqu'a la resurrection,

48 (2), 25. Vous verrez Lengres assiéger
Et sainct Didier, decapiter.
Après, verrez sa mort vanger
Par Marien, fort et legier,
Qui fera Croscus molester.
Vous verrez au bon sainct porter
Son chef après l'incision,
Par divine opéracion.

67, 228. Le bon chivallier Sebastient
fut fis dung conte de Narbone,
lequel avoit tres grant somme
de richesse et segniorie,
et avoit grant chevallerie,
et pour sa force et prouesse
avoit este, en sa jeunesse,
senechal de lempereur
de Romme, et des senateurs
estoit de tous ame tres bien.

68, 101. (S. Vincent)
Saint Augustin nous dit, pour abreger,
Qu'il fut vainqueur en parolles et paines;
Aussi fut-il, ce sont choses certaines,
Pareillement en tribulacion,
Brusle, paigne, et en confession
Toujours vainquit, sans doubte, vif et mort,
Et sainct Ambroys aussi nous fait raport,
Disant qu'il fut tourmenté, durement,
Tres dessire, flagelle asprement,
Brusle, grisle, mais pour le nom de Dieu,
Il demoura non vaincu en tout lieu.

9. TO INTRODUCE THE ACTORS.

The prologuist addresses very few remarks directly to the actors. These are found at the end of the prologue and serve mainly to fix the attention of the audience upon the first speaker. We have the following examples of this direct address:

A. *To a definite actor:*

19 (2), 65. Jehan, venez vous advancer,
de vostre sermon commancer.

72, 115. Quant vous plaira, vous ferés les entraiges
Sire Severe, grant empereur Romain.

B. *To several actors:*

25 (3), 102. Vous, joueurs, dictes en presence,
Je vous en pry, à peu paroles,
Les dictz escriptz dedans voz rolles;
Et iceulx vueillez tost pronuncer,
Et commance qui doibt commancer.

29 (1), 72. Angles, menez joyeuse vie,
Et faites telle melodie
Qu'il appartient a vostre office,
Quand le temps y sera propice.
Et vous, virtus, quant il vous plaist,
Commenciez, car c'est vostre fait.

35, 224. Avant, seigneurs, plus n' atendez,
Chascun de vous face devoir.

55 (2B), 7. Deables, remplis doultrecuydance,
Monstrez vous devant et derriere.

Sometimes the simple statement was made that the mystery would begin;

4, 127. Ores est temps de commancier
Pour nostre mistere anoncier.

15 (3B), 58. Qui doit commencer, si commence.

25 (2), 121. Car vellà qui va commancer.

76 (1), 75. Mais plaise a vous les joueurs escouter,
qui commencer vont lintroduction.

In other cases, the announcement is made and the actor indicated;

9 (A), 196. Le surplus vous demonstrera
Ce messaigier, que véez la
Quil est abille pour ce fere.

13 (1), 22. Donc Balaam, le prophete gentil
Commencera le premier, et est cil
Qui eliud est dit en livre job.

31, 27. Dan Joseph, cil de Arimachie,
Venge à Pilate, si lui die;

76 (2B), 133. Tantost verrez herpin, luissier,
de par lempereur denoncier
a son conseil et a ses gens,
affin quilz soient tous dilgens
de venir tantost devers luy.

10. THE STAGE-SETTING.

Reference to the stage-setting is found in ten of the prologues. In three of these it is a mere passing mention; in the other seven, a rather extended description is given, varying in length from sixteen to seventy-two lines. As these descriptions have an important bearing on the question of the stage-setting of all the mysteries, I have given them verbatim in the Appendix.[1] A summary of the general facts will be given here, a more detailed study being possible by reference to the Appendix.

An introductory sentence is usually found at the beginning of the description;

Montrer vous vueil tous les estages
Et lordonnance de nostre jeu,
Selon lestat des personnages,
Lesquelz ont prins chacun son lieu.

One peculiarity of this introductory sentence is that the word "monstrer," in one form or another, is usually found in it. "Ici se mect chascun en ordre pour faire *monstre,* Je vous *monstre* la devise, Les personnages veulx *demonstrer,* Présent vous vueil *monstrer* et deviser les lieux, *Monstrer* vous vueil les personnages," etc. The words "ordonnance" and "devise" are also used, in the sense of grouping and arrangement of actors.

In [65], 112, there is no introductory sentence; the prologuist changes abruptly from the sermon to the description; "C'est le palais, là où est Dieu."

[1] Appendix, p. 171.

The imperative form is used only in [31], thus indicating that this introduction is addressed to the stage managers rather than the people, and arguing for the unlikelihood of it having been recited, notwithstanding the rhyme.

The attention of the spectators was turned to the proper point by a gesture with the following expressions: "Vees là, cy, voicy, cy bas, voilla en hault, voiez là," or simply by the use of the demonstrative adjective or pronoun; "cest eschafaut, cest hermite, cestuy," etc., accompanied by the gesture.

The actors taking part in the mysteries can best be studied from the lists of personages given by M. Petit de Julleville in Les Mystères, vol. ii. Those mentioned specifically in the prologues are as follows: God, the angels, the various saints of the Old and New Testament, Satan with his satellites and lesser devils, the Virgin with her companions, the three Maries, the various kings and emperors with their suites and servants, the various religious potentates with their subordinates, New Testament rulers connected with the Passion, Jews, the blind, the lame, the sick, the poor, executioners, jailors, porters, sailors, heralds, messengers, burgers, a hermit, madman, silversmith, widow, wives and children. Some of these characters are indicated by name, but many are not mentioned, their rôle being easily understood. The prologuist, in speaking of these omissions, says:

48, 128. Je n'en diray ne plus ne mains;
Le demeurant se monstre assez.

68, 174. Et s'il y a quelque autre personnaige,
De les nommer m'en passe en verité,
Car ilz ne sont pas de nécessité.

The author of [13] refers to the use of the "écriteaux" designating the various localities of the mystery:

13 (1), 4. Present des lieux, vous les povez congnoistre
Par lescritel que dessus voyez estre.

The places mentioned, with the exception of the technical stage terms (see below) are: "monument, jaiole, enfer, ciel, Galilée, Jemaüs, paradis, ceste chambre, chartre, gibet, Lengres, chappelle, maison du prince, ce boys la, Tours, hault palays, demaine de la grant contree despaigne, Capitolle, Valence la cité, temple des ydolles, vesseau." The technical terms are "estals, estages, mansions, lieux, eschauffaulx, habitacle, estre."[1] The words "repaire" and "chappelle" are used also, but not in a technical sense. No use of the words "étage, échafaud" or other terms is found in the prologues, which would support the hypothesis, formerly held, that the stage consisted of several stories.

The style of this part of the prologue is abrupt and often disconnected, as would naturally be expected from the nature of the contents. In several passages nothing seems attempted but the simple enumeration of the personages and places. In general, however, this monotonous effect is relieved by short descriptive phrases which treat of the character or rôle of the person named or of the use of the place mentioned.

II.

BY WHOM GIVEN.

No exact results as to the prologuist can be obtained from the simple study of the prologues. This should be supplemented by a study of the epilogue, stage directions in the body of the mystery, and outside documents relating to the presentation of the piece.

The following information is from a consideration of the prologues themselves. Seventy-two prologues have headings; twenty-one are unnamed. Of the seventy-one, forty-

[1] For description of these terms, see Les Mystères, vol. ii, chapter xi.

five are headed "prologue" (one case "prologues"); seven are headed "messagier"; six are by the "Acteur" (= author); five by the "predicateur" (prescheur, preco, preecieres); two by the "meneur du jeu" (= stage manager); two by the "prologueur" and four others with the headings "nuncius, Fleur-de-lis (herald), le sermon," and "Sensuit la seccion et la division du jeu."

A line of Latin frequently precedes the first sentence.[1] This is especially true for the unnamed prologues. In several cases this absence of heading is due to text mutilation, but the probable prologuist can be known from the headings of the other prologues of the same mystery, or from a comparison with other similar prologues which are provided with headings.

The first person, which is used continually by almost all of the prologuists in speaking of the acting, would indicate that the prologuist was a member of the company.

The main question arising in the consideration of this subject is whether in case of a sermon as prologue, the prologuist is a priest or a layman dressed for the occasion in a priest's garb. From the study and comparison of the prologues, their subject-matter and wording, I would conclude that, whenever a sermon was a part of the prologue, it was given by a priest, and a real priest. This priest might be the author, manager or a member of the company, but he must be a churchman. The contrary may be true in regard to the "Miracles de Notre Dame," but these miracle-plays were given under different circumstances from the majority of the mysteries. The prologue was written by the author, but from the wording it is clear that no one but a priest would dare, or would be fitted to give it, if we take into consideration the religious conditions at the time the mysteries were played. The hortatory, chiding tone of these sermons would not have been accepted by the people from others than the accredited ministers, and the Church likewise would not have encouraged this exact imitation of

[1] See "Erudition," p. 69.

sermons in the mouths of laymen. Again, the fact that often but a part of the Latin scriptural text is written, followed by the word "etc". would indicate as prologuist some one capable of completing this text. In [36] we find the directions "Hoc Predicator incipit" but without any sermon following. This implies that either the nature of the sermon has beeen left to the preacher or that the copyist omitted the regular sermon.

The nomenclature used in the headings cannot be considered of great importance in the solution of this question, as the terms are deceptive. Thus, while we find, as would be expected from the "Meneur de jeu" and the "Nuncius," prologues which do not emphasize the religious element, in 15 (3B) we have the "messagier" presenting as prologue a thoroughly technical sermon, with long, Latin scriptural quotations, a prayer, etc. On the other hand, in [36] the "Preco" recites a ballad, which contains little religious matter, and which is composed almost entirely of a plea for silence.

Among the irregular forms of prologues, we find introductions by the following persons: [1] (1A), Preface by publisher; [1] (6), Ballad by four "entrepreneurs"; [13], "Defilé des prophètes," by actors; [19] (1), Entire "Création" by actors; [27] (2), Speech by "la fille de la Chananee"; [39], "Chanson" by "folle femme"; [72] (1A), Latin preface by the royal judge, Louis Perrier. Other introductions given by the actors are: diableries, "Procès de Paradis," fools' speeches, dialogues among the saints, apostles, executioners, shepherds, the Magi, "Fol et Folle," and various allegorical personages.[1]

[1] See "Irregular Prologues," p. 96.

III.

TO WHOM ADDRESSED.

Here again, as in the case of "by whom given," the subject, to be treated fully, demands study outside of the prologue itself.

The general character of the audience in most cases was, as we know, the following: The larger part consisted of the common people of the town and the peasants from the vicinity; the clergy was well represented, and it is probable that the nobility from the neighborhood occupied boxes.

We find salutations in the prologues, suitable for each of these classes of society, but it is rather difficult to distinguish clearly among them. The salutations addressed to royalty and to the clergy are easy to distinguish, but one cannot be sure as to the other classes. To royalty we have; [10], 79 "Ung C qui Charle signifie"; [68], 45. Vous, tres noble roy; [68], 49 Prince prudent du Maine"; [68], 13. Vous, seignieurs prestres, [13] (1), 17, Tous seigneurs deglise ou autrement." The following may be considered as addressed to the nobility alone: 33 (1A), 116 "A toute noble seigneurie"; 33 (1B), 92 "La noble seigneurie"; [40], 2 Seigneurs et dames de hault pris, (Et vous bonne gens de pays)." The use of all three of these, however, may be considered doubtful, as it is very possible they were directed to the common people. The last example cited may spring from the desire of the author to make a distinction between the burgers and the peasants.

The salutations which would seem by their form to be addressed to nobility had clearly lost this use and were used simply as common forms of address. Their extreme frequency proves this, as well as the brusqueness of the sentence which sometimes follows them. Thus we find

55 (1B) 1. Seigneurs, de moult grant efficace,
Donnez nous paix, sans plus actendre,
Et que chascun preigne sa place
Au mieulx quil pourra, sans mesprandre.

Likewise, "noble et saincte compaignie" did not imply in the least high rank or piety but was given with the same signification as "Seigneurs." Among the other high-sounding salutations, we have; "Noble assistance, Mes seigneurs et mes dames, Beau seigneur, Notable et devost populaire, Noble auditoire, Noble et magnifique compaignie, Nobles seigneurs, Ceste belle compagnie, Seigneurs de moult grant efficace, Tresnoble et devost auditoire," etc.

The loss of the original meaning of the words in the salutation is also seen in [17], 10, where the gentle people (Doulces gens) are requested not to jostle each other (l'un, l'autre boutez).

"Seigneurs" is the most common form of address. Various examples of the regular ministerial form of salutation are found; "Chieres gens, Mes cheres, Doulces gens, Devotes gens, Mes bonnes gens devotes, Mes amis, Ceste congregacion, Chrestiens."

Other more general expressions are;

13 (1), 17. Tous, seigneurs deglise ou autrement,
Et au commun, bref, a toute personne.
14, 203. Mes cheres, des moindres jusques aux meres.
17, 159. Et hault et bas, et sus et jus.
18, 6. Tous et toutes.
19 (1A), 206. Seigneurs et dames, cojointement hommes et fames
25 (2), 43. Notable peuple, grans et menus.
25 (3), 43. Chacun personnage,
Soit vieulx ou de jeune aage.
29 (1), 70. Grans et petis.
36, 29. Trestous, communement.
52, 1. Vous aultres, tous.
55 (2B), 1. Tresnoble et devost auditoire,
Peuple de moult grant excellence.
77, 29. Venesi, grans et menus,
Ensemble, vieux et chaneux.

Among the irregular forms of prologues,[1] we find introductions, addressed to the following persons: [1] (A, B), "Amys lecteurs." Also reference to King Francis I and to his sister; [1] (6), Ballad to King Francis I; [3], An epigram from author to Doctor Antonium Lecoq; [23], Dixain from author to his disciples; [25], "Oraison," dedication to Virgin; [34], "Epistre" to Francis I; [72] (1A), Latin preface, ending with prayer to Holy Trinity; [76], Two ballads to King Charles VIII.

IV.

DOUBLE PROLOGUES.

We find six mysteries which have more than one prologue for the same "journée"; 9 (A, B), 15 (3A, B), 19 (1A, B, C, D, E), 55 (3A, B), 74 (1A, B), 76 (2A, B).

9 (A, B). Both prologues are sermons with the same general characteristics. Beginning of A is gone, heading of B is "Predicator." Evidently there is still another prologue between these two, judging from these lines at the end of A;

> Le surplus vous demonstrera
> Ce messaigier que véez la,
> Quil est abille pour ce fere.

This prologue is omitted, and in its place is a ten line epilogue belonging at the end of the first "journée."

15 (3A, B). A, incomplete, last sixteen lines only remain. A = analysis, B = sermon, and plea for silence. A has no heading, B is headed "Le Messagier."

19 (1A, B, C, D, E). A is regular prologue form, sermon, analysis, plea for silence, etc., B, C, D, E, have short analysis and plea for silence.

[1] See "Irregular Prologues," p. 96.

In [33], I have made two divisions 1A and 1B, but B, in this case, is simply the additions made from a comparison of the Chantilly manuscript with the so-called Jean Michel "Passion"; both belong to the same prologue.[1]

55 (3A, B). Both are poetical, and consist of a plea for silence. A has no heading, B has "Le Messagier." Between them is a page of dialogue, evidently misplaced, as it is followed by a dialogue with the heading "Baltazard, Roy de Saba," and below is the word, "Mistère." After nine lines B without warning becomes a dialogue speech, probably that of Baltazard. The B. N. ms. is evidently a late copy and is quite faulty.

76 (2A, B). A is headed "Prologus, Theuma" and has a Latin text. It is purely a sermon. B is headed "Le Meneur du jeu." It is composed of an analysis and plea for silence.

In [17] there are not two separate prologues, but after line seventy-four of the prologue of one hundred and sixty-nine lines, we find the statement "Qui vourra finer aus Apostres, voise de cy à cele clause qui ensuit. 'La Soveraine' (Ces deux mots forment le commencement d'un vers qu'on trouvera plus loin)."

While no general rule can be deduced from these examples, we find that in three cases, 9, 15 and 76, one prologue is for the sermon while the other is for the analysis, plea for silence, etc.

In 19 (1A, B, C, D, E), the entire "Création" of 1,740 lines is used as the grand prologue to the "Passion." A is the regular introductory prologue to this "Création"; B, C, D, E, play the role of short prologues to the different divisions of the "Création."

In 55 (3A, B), where A is for the morning, B, for the afternoon ("la presdinee"), the same arrangement was probably used for "journées" (1) and (2), but only the afternoon prologues remain.

[1] See Macon, Note sur le Mystère de la Résurrection, attribué á Jean Michel.

The double prologue in [74] is probably due to misplacement by copyist, or as will be shown later in the case of a Provençal mystery, is an example of two representations of the same mystery, with a different prologue in each case.

The regular prologue is often accompanied by other forms of introduction, which are not a part of the mystery proper, such as: prefaces, "diableries," "Procés du Paradis," speech of "Fols," etc. These forms are treated below under the subject of "Irregular forms of prologues."

V.

IRREGULAR FORMS OF PROLOGUE.

In the work so far, only the strictly regular forms of the prologue have been considered. Many other forms of introduction to the mystery are found which may be considered as prologues or as serving some of the purposes of the prologues. A descriptive list of these forms will be given below, followed by a discussion of their uses. The question of the possible use of some of the first speeches of the mystery as a prologue will be considered later.

[*1*] (*1A*). Prose preface by publisher. Five hundred words. Religious and moral reasons for publishing the text. Mentions its performance at Bourges, its author's name, Symon de Greban, and the patent of the King. No heading. Follows "Lettres patentes" of the King. Followed by index of first volume. Is not a part of the mystery proper. Not accompanied by a regular prologue.

[*1*] (*1B*). Dialogued prologue by the apostles and the martir Saint Etienne. One hundred and ninety lines. Lines 1–40; publisher gives a sort of apology, naming Symon and Arnoul Greban as authors, and introducing apostles. Each apostle makes a ten line speech, giving a brief history of his own life. Nineteen, ten line, ten sylla-

ble stanzas. Rhyme-order (a a b a b b c c b c). Heading "Prologue, sur les actes des Apostres, par singulieres prosopeies, attribuees a chascun deulx. Et au prothmartir sainct Estienne." Follows index. Followed by first speech of mystery. No regular prologue to this "journée."

[*1*] (*6*). Ballad by four "entrepreneurs" of mystery, naming themselves, praising God, and inciting the King to good works. Three, eleven line, ten syllable stanzas (a b a b c c d d e d e), with a five line envoi (a a b a b). Heading "Le Second Volume. Balade." Follows "Livre V." Followed by "Livre VI." No regular prologue to the "journée."

[*2*]. Latin paragraph by author. Stage-setting and directions to actors. Prose. One hundred and sixty-eight words. Heading, "Ordo Representacionis Ade." Followed by mystery. No regular prologue.

[*3*]. Latin epigram. Author dedicates mystery to Dr. Antonium Lecoq, in order to obtain his influence. Heading, "Ludovici choquet, ad magistrum Antonium le coq, doctorem medicum per doctum. Epigramma." Follows ending of the "Mystère des Actes des Apôtres." Followed by mystery, "L'Apocalypse." No regular prologue.

[*6*]. "Procès de Paradis" and "Diablerie."[1] Lines 1–159; regular "Procès" in Heaven, where man's fate is discussed; it ends by the descent of "Vérité" to earth seeking the expiatory sacrifice. Lines 160–239; "Diablerie," where Satan summons his demons, and after a scene full of the usual mutual objurgation and cursing, sends them forth to overthrow humanity. Lines 240–331; resumption of "Procès." "Vérité" announces failure to find anyone on earth worthy of being the sacrifice, and Christ alone is so deemed. God announces speedy deliverance of humanity and Saint Michel and Gabriel rejoice. "Rimes mêlées." Heading, "Cy commence le mistere," etc. "Sainct Michel." Followed by mystery. No regular prologue.

[*13*]. "Défilé des prophètes." One thousand, four hun-

[1] See Les Mystères, vol. ii, pp. 359 and 425.

dred lines. Balaam, David, Isaiah, Jeremiah, Ezekiel, Daniel, the Sibyl each prophesy about Christ. Heading, "Balaam prophete." Follows regular prologue. Followed by mystery. Regular prologue also to this "journée."

[*15*]. "Diablerie." Heading "Sathan." Follows regular prologue. Followed by mystery.

[*19*] (1). The "Création." One thousand, seven hundred, forty lines. A complete mystery itself, with five minor prologues contained within it.

[*20*] (*1*). "Procès de Miséricorde et de Justice." Heading, "Miséricorde commence." Follows regular prologue. Followed by mystery.

(*2*). "Diablerie." Heading "Lucifer." Follows regular prologue. Followed by mystery.

(3). "Procès de Paradis." Heading "Vérité commence." Follows regular prologue. Followed by mystery.

[*23*]. "Dixain," by author to his disciples, dedicating his "chants Natalz" to them. One ten line, ten syllable stanza (a b a b b c c d c d). Heading, "B. Aneau a ses disciples." Followed by a "Chant pastoural," and then by mystery. No regular prologue.

[*25*]. "Oraison." Prose. Two hundred fifty-seven words. Dedication of mystery to Virgin. Given by author. Heading "Oraison, Que fait l'Acteur." Follows list of personnages. Followed by regular prologue.

[*27*] (*2*). (*a*). Speech (not written) by "fille de la Chananée." In directions is found the following; "Neanmoins, la fille de la Chananee pourra commencer la journee en parlant comme une demoniacle, jusques a ce que bonne silence fust faicte." Followed by dialogue of apostles. No regular prologue.

[*27*] (*2*). (*b*). Dialogue among the apostles, recapitulating events of first "journée." One hundred, twenty-two lines. Lines 1–71; six twelve line, eight syllable stanzas (a a b a a b b b c b b c). Lines 72–95; "rimes mêlées." Lines 96–122; "rimes plates." Heading, "Cy commence,

etc. Et commencent les apostres faisans une recapitulacion des fais de jesus, traictez en la premiere journée." Follows speech by the "fille de la Chananée." Followed by mystery. No regular prologue.

[*29*] (*1*). "Procès du Paradis." One thousand, fifty-six lines. "Rimes mêlées." Heading "Miséricorde." Follows regular prologue. Followed by mystery.

[*30*]. Dialogue among "La Terre," "L'un" and "L'autre," beginning with a long poetical speech by "La Terre," rejoicing in its springtime productivity. This is followed by a dialogue on the destiny of man. One hundred, ninety-four lines. (First twenty-four lines, not original.)[1] Lines 1–104; speech of "La Terre." "Rimes mêlées." Heading, "La Terre commence." Followed by mystery. No regular prologue.

[*33*] (*1*). Dialogue among the saints. Lamentation and despair after death of Christ. Followed by diablerie, and "Procès de Paradis." Follows regular prologue.

[*34*]. Epistle by author to Francis I, dedicating the mystery to the King. Eighty, eight syllable lines. "Rimes plates." Heading, "Nuncupatoire epistre au grand Françoys, Roy tres chrestien, monarque des Françoys. Par Costentin, humble et petit valet du dict grand Roy, si povoit et valait." Followed by mystery. No regular prologue.

[*36*]. "Diablerie." Four hundred, twenty lines. Heading "Lucifer, prince d'enfer." Follows regular prologue. Followed by mystery.

[*38*] (*5*). "Diablerie." One hundred, forty-two lines.

[*39*]. "Chanson" by "folle femme." Subject, free love. Six, ten syllable lines (a a b a a b). Heading, "Icy la folle femme se present et commence en chantant la chanson suyvante ou autre, avec gestes damour, dissoluz et lubriques." Follows regular prologue. Followed by mystery.

[*42*]. Dialogue between "fol et folle." Two and one-half columns. Followed by mystery. No regular prologue.

[1] See Les Mystères, vol. ii, p. 425.

[*47*]. "Diablerie." Three hundred, seventy lines. No regular prologue.

[*48*] (1). Speech by "Fol." Usual nonsense. Twenty-two eight syllable lines. "Rimes mêlées." First line rhymes with last line of regular prologue. Heading "Le Fol." Follows regular prologue. Followed by mystery.

(2) Speech by "Fol." Nonsense. Fourteen, eight syllable lines. "Rimes mêlées." First line rhymes with last line of regular prologue. Heading "Le Fol." Follows regular prologue. Followed by mystery.

[*55*] *1A.* (Morning Session). "Diablerie." One hundred, fourteen lines. Lines 1–42; ballad by Lucifer, alone on stage. Three, twelve line, ten syllable stanzas (a a b a a b b b c b b c), same rhymes in each stanza. Envoi, one, six line, ten syllable stanza (a a b a a b), with rhymes same as those of last six lines of other stanzas. Refrain, "Prince infernal, deable sempiternel." Heading "Ballade de la puissance infernalle." Lines 43–54; one, twelve line, ten syllable stanza (a a b a a b b b c b b c). Lucifer rages at the other demons. Lines 55–96; "Ballade de Champ Royal." Dialogue among "Sathan, Burgibus, Berith, Luciffer." The last word of each line ends in the letter "c." Three, twelve line, ten syllable stanzas, similar rhymes (a a b a a b b b c b b c). Envoi, six line, ten syllable stanza (a a b a a b), with rhymes same as the last six lines of other stanzas. Refrain "Que te fault il, paillart, puant aspic?" Heading, "S'ensuit une ballade de champ royal, finissant tout par C." Lines 97–108; Lucifer speaks; one, twelve line, ten syllable stanza (a a b a a b b b c b b c). Lines 108–114; Satan speaks; one, six line, ten syllable stanza (a a b a a b). Followed by mystery. No regular prologue.

(1B) (Afternoon session). "Diablerie." Two hundred, forty lines. Follows regular prologue.

(2A) (Morning session). Dialogue among executioners. Preceded by a heading, "Messagier," but regular prologue which should follow this heading is omitted.

(2B) (Afternoon session). "Diablerie." Follows regular prologue.

(3B) (Afternoon session). "Diablerie." Follows regular prologue.

[*66*]. Speech by "Fol." Twenty lines of nonsense. Two eight line, eight syllable stanzas (a b a b b c b c) and one, four line, eight syllable stanza (a b a b). Follows regular prologue and rhymes with it. Heading, "Le Fol commence."

[*68*]. "Diablerie." Five hundred lines. Heading "Lucifer parle aux deables, Lesquelx sont hors d'enffer." Follows regular prologue. Followed by mystery.

[*72*] (*1A*). Latin preface, by royal judge, Louis Perrier (not author). Three hundred, seventeen words. Reasons for giving mystery, and prayer to Holy Trinity. No heading. Followed by "Entraige." Regular prologue.

(1B) "L'entraige." Poetical dialogue, partly or wholly sung. The allegorical figures, Asia, Africa, Europe boast of their own grandeur and each one invites "Dame Silence to come to her "tenemant" to listen to the mystery which is to follow. Dame Silence accepts Europe's invitation, because Europe is a christian land. She ends with an eight line plea for silence. One hundred sixteen lines. Lines 1–14; two triolets by Dame Silence. "Rimes mêlées." Lines 27–116; dialogue "Rimes mêlées." Rhyme-order (a b a b) Heading, "L'entraige de la première journée des Trois Damps." Follows Latin preface. Followed by mystery.

(2) "L'entraige." Dialogue among the "Tirands," on guard in their towers. Light, bantering conversation on eating, drinking, gaming, and everyday affairs. One hundred, forty-seven lines, some of the responses composed only of one of two words. "Rimes mêlées." Heading, "L'entraige de la secunde journée." Followed by mystery. No regular prologue.

(3) Dialogue among "Tirands." One hundred, twenty-two lines. Very poetical, with references to Orpheus,

Diana, Argus, Juno, and other mythological characters. The "tirans" finally awaken "Soulas humain" who sings, exalting love. This dialogue is followed by an account of the deliberations of the Governor and Council of Vienna, and afterwards by a long account of the torments inflicted by the "tirans" on the martirs. The heading, "La Tierce Journée," comes after all these proceedings, which occupy five hundred, thirty lines. "Rimes mêlées." Heading of dialogue, "Tercia Dies." Followed by mystery. No regular prologue.

[*73*]. Dialogue among shepherds, one hundred, nine lines. "Rimes plates." Common bantering conversation. Gabriel appears and announces the birth of Christ. Shepherds visit the stable. Heading, "Les berchiez soient ou millieu du champ et dient, l'un à l'autre." "Gobelin, premier bergier." Follows regular prologue. Followed by mystery.

[*74*]. Ballad by three Magi. Each one recites a stanza, exalting the times, and ending with the refrain, "Nous aurons quelque nouvellete." Text faulty. Prologue (1B) separates stanzas two and three. Stanza I is eight line, ten syllable (a a b a b b a c). Stanza II, seven line, ten syllable (a b a b b a c). Stanza III, seven line, ten syllable (a b a b b b c). No envoi. Heading, "Gaspar, Roy de Tarre." Follows regular prologue. Followed by mystery.

[*75*]. Dialogue by shepherds. One hundred, two lines. Conversation about sheep, dogs, and lunch. Lines 1–12; "rimes mêlées." Lines 13–102; "rimes plates." Heading, "Cy comense la moralité des trois Roys, et commence les pasteurs." Followed by mystery. No regular prologue.

[*76*] (*1A*). Ballad, dedicating the mystery to King Charles VIII and giving the sources of the piece. Each stanza ends with the two line refrain,

> On aprenne celle description
> prophetique, du sage hieremie.

Fifty-three lines. Four, twelve line, ten syllable stanzas (a b a b b c c d d e d e), with a five line, ten syllable envoi

(a a b a b). Followed by another ballad, (1b). Regular prologue.

(*1b*). Ballad, praising Charles VIII, for his persecution of the Jews, ending with the refrain; "Que le bon roy tres-crestien de france." Forty-one lines. Three, twelve line, ten syllable stanzas (a b a b b c c d d e d e), with a five line, ten syllable envoi (a a b a b). After envoi comes an eight line, ten syllable prayer (a b a b b c b c). Follows ballad of (1A). Followed by regular prologue.

Summary.

From the above list, we may form the following classification.

I. Iregular forms of prologues, including the following: 1 (1B), 19 (1), 27 (2a), 27 (2b), 72 (1B).

II. Introductory forms used as prologues, divided into the following two classes: A, in conjunction with regular prologues; B, unaccompanied by regular prologues. Under A, we have: 13, 15, 20 (1), 20 (2), 20 (3), 25, 29, 33 (1), 36, 39, 48 (1), 48 (2), 55 (1B), 55 (2A), 55 (2B), 55 (3B), 66, 68, 73, 74, 76 (1a), 76 (1b). Under B, we find: 1 (6), 6, 30, 34, 38, 42, 47, 55 (1A), 72 (2), 72 (3), 75.

III. Introductory forms, not used as prologues, such as: 1 (1A), 2, 3, 23, 72 (1A).

Class I contain those forms which, though irregular, are clearly prologues. The reasons for this classification are as follows. 1 (1B), dialogue of saints, is called prologue by the author and the first speech is given by him. 19 (1), the "Création," is named prologue by the author. 27 (2a), "Fille de la Chananée"; the stage directions tell her to speak until "bonne silence fust faicte." 27 (2b), dialogue of apostles, is an analysis of preceding day. 72 (1B), "L'Entraige"; in the first speech of dialogue, and also in the last, Dame Silence makes a direct appeal to the audience for silence, using the term "Segnieurs et dames."

In class II, we have forms, serving some of the purposes of the prologue, usually that of obtaining the attention of

the audience. The forms of division B would seem to occupy the rôle of prologue more than those of division A, on account of the absence of a regular prologue. In some of these cases, however, the copyist has probably omitted the regular prologue. Class II, as a whole, may be considered as separate from the regular subject-matter of the mystery.

The following introductions of class II deserve special mention:

"Procès de Paradis." These "Procès" are found in most of the mysteries, either at the beginning of the "journées" or in the body of the piece. A good description of the stage-setting for this heavenly court is found in [29] (1); "Cy est la Trinité en Paradis, cest assavoir, Dieu, le pere, assis en son throne, et entour lui, angles et archangles, grant multitude qui font les aulcuns melodie, les aultres sont a genoulx par devant Dieu, avec Misericorde, qui tient ung ramisiel d'olivier en sa main. Et justice est empres ly, toute droite, qui tient une espée en sa main. Et avec Misericorde sont, a genoulx, Verité, Sapience et Charité. Et commence Misericorde, et dist einsi." We have four cases of the use of these forms for prologue purposes.

"Diablerie." The most popular means of obtaining early attendance at the mysteries, and of holding the attention of the audience, was the "diablerie." There are twelve examples of these. The one most nearly approaching the regular prologue form is 55 (1A), where Lucifer, alone on the stage, recites his ballad of "la puissance infernalle." This ballad is followed by the sortie of the other demons from their "secretz," who join in the "ballade de Champ Royal." The stage directions for this "diablerie" are interesting, as they give an idea of the method of procedure in this part of the performance.

The heading is as follows: "Icy se commance a monstrer Luciffer, faisant cris et hurlemens orribles, et de tous les aultres deables, n'en doibt en voir nully, car ilz seront soubz terre, pour sortir ès secretz, ad ce ordonnez, quant il en sera temps." After the envoi by Lucifer we find: "Il crie et se

tempeste, et ne disent encore mot, les aultres deables." After twelve lines of conjuration, the other devils appear; "Icy sortent les deables de leurs secretz, l'un cy, l'aultre là, avecques feu et fouldre, orrible, crians et braillans, comme il appartient." At the end of the "diablerie" are the following directions: "Pause de tourmens, de cris et hurlemens terribles, en enffer. Puis jouent tronpetes et clerons."

The "Epistre" to the King, [34], and the two ballads of [76], were probably recited at the beginning of the piece, but no statement to this effect is found.

The rôle of the "fol," "pour vous resjouir et pour voz esperitz refreschir" is found, like the "diablerie", scattered through the mystery. We find this form as introduction four times. In [39], the "Chanson de la folle femme" is used as introduction, although the same personage is found later in the mystery.

The various light dialogues of the "Tirands," shepherds, Magi, etc., while given by actors of the mystery itself, are clearly used as a sort of introduction. We find seven examples of this kind. The dialogue of the saints in 33 (1), serves as an outline of the biblical history which precedes the period embraced by the mystery, and thus serves as an introduction to it.

Class III consists of prefaces, short poems, etc., which are not to be recited.

FIRST SPEECH OF MYSTERY AS A POSSIBLE PROLOGUE.

A rather difficult question to decide is to what extent the first speech of the mystery proper may be regarded as serving the purposes of a prologue when no regular prologue is given. We have one clear case of this usage in [78] "Mystère de Susanne," where the author himself says, "Joachim commence en forme de Prologue." Then follows the first speech of the mystery, a thirty-five line harangue by Joachim, boasting of his rank and power; a speech answered at once by Susanne. This speech of Joachim is

in ballad form with refrain "Qui ne sert Dieu, ne fera ja beau faict." It consists of three, ten line, ten syllable stanzas (a a b a a b b c b c), with a five line, ten syllable envoi (a a b a b).

Other good examples of this use of the first speech, although not thus named, are:

[*1*] *Livre IX.* A fifty-six line, ten syllable monologue by the magician, Symon Magus, complaining of the apostles, Peter and Paul; this ends with an incantation, in which he summons all the demons to his aid. Answered by Lucifer. "Rimes mêlées," beginning with an irregular double triolet. Not accompanied by a regular prologue.

[*10*] (*1*). Monologue by Priam, King of Troy, rejoicing in the rebuilding of his city, lamenting the rape of his sister by the Greeks, and proffering threats of vengeance. Eighty, six syllable lines, "rimes mêlées." After line eighty, comes the stage direction; "Lors Priam adresse sa parolle au poursuyvant, nommé Machabrun et lui dit." This shows that the first part of the speech was addressed to no particular person. Accompanied by regular prologue.

[*10*] (*3*). Speech by Achilles, praising the Gods for death of Hector, and boasting as to the fall of Troy. Eighty-one lines, "rimes mêlées." Lines 1–72 consist of six, twelve line, eight syllable stanzas (a a b a a b b b c b b c). Lines 73–81, personal address to Basaac. Thus the first seventy-two lines were addressed to no one in particular. No regular prologue.

[*30*]. First speech of "La Terre" in dialogue with "L'un et L'autre." One hundred, four lines. Very poetical, "La Terre" exalting her own fertility, and describing the glories of spring. "Rimes mêlées." Stanzas irregular from five to ten lines in length. Syllabification varying from five syllables to eight syllables. A general speech addressed to no one in particular, although answered by "L'un." No regular prologue.

[*42*]. Speech by Diocletian, boasting of his power as Emperor. Fifty-nine lines. Lines 1–29; ballad with re-

frain, "Comme puissant et illustre empereur." Three, eight line, ten syllable stanzas (a b a a b b c c) with five line, ten syllable envoi (a b b c c). Lines 30–59; "rimes mêlées." General speech, answered by "Le premier senateur." No regular prologue.

[*49*]. Heading "S. Pierre die à S. Estienne." Seventeen lines, beginning with regular prologue commencement; "Doulces gens, un pou de silence," but the remainder of the speech is to the other disciples, in regard to their election. "Rimes plates." After line seventeen, comes the heading "Cy parle à S. Estienne," thus indicating more direct address. No regular prologue.

[*60*]. (Nefvyesme Livre). Speech by "Le Marchant," describing the hardships of the merchant's life and praising Saint Louis. Thirty-two lines. Four, eight line, ten syllable stanzas (a b a a b b c c). General speech. Answered by "La Femme." No regular prologue.

[*78*] (*1A*). Speech of God, during the creation. Eighty-two, ten syllable lines; "rimes mêlées." Heading "Nota que celuy qui joue le personnage de Dieu doit estre, a ce commancement, tout seul en Paradis." General speech. Answered by Lucifer. No regular prologue.

In all of these examples we have general speeches which, although followed by an answering speech, are not of a conversational character. They are clearly used as an introduction to the "journée" as well as a part of the dialogue.

VI.

PROVENÇAL PROLOGUES.

The Provençal mysteries are of interest because of their rarity, and for their value in showing the late development of the language. Little originality is shown in them. Those which we possess are the work of writers without much learning, and are modelled evidently after French types, although the forms of expression are different.

We find in these prologues less sermon than in the French pieces, little analysis, no description of stage setting, more prayers and invocations, and the same frequency of apologies and pleas for silence.

The statements made here are based on the prologues of the few mysteries found up to this date. Without doubt, many other plays were given in Provençal, some of which will be discovered later and will bring out new facts.

The sermons are different from the French in that they are short, and have no Latin texts at the beginning or scattered through them. Another noticeable fact is the absence of prayers to the Virgin, the many Ave Marias of the French mysteries being absent. The invocations of blessings and prayers for help are all addressed to Christ or to God; "May God (Christ) guard the company from ill, from material dangers, from sinning; may he bestow peace, prosperity and understanding upon the people, and finally may he bring all people to salvation." Two examples of the prayer are;

83, line 1. Jhesu Christ, que de la Verge eys nas,
Done bon jort e bon solàs,
E garde la compagnio
De tot mal e de vilanio,
E de sa gracio arosar;
E nos done cognoysenso
De tot pechà et de toto offenso.

85 (1A), 29. Diou, per sa hinfin[i]o bonta,
Noz mantegno em prosperita,
Et garde lo frut de la terro,
Et noz vuelho gardar de guerro
De famino et pestillensio,
85 (2), 15. Diou nous don veyre et escoutar.[1]

The help of God is invoked in giving the piece, "Si play à Dio." We find also one reference to the Virgin and one appeal to a saint;

80 (A), 6. Ha entrepreys et prepousa,
Al num de Dieu prumieroment,
Et de sa mayre tres excellent.
86 (1A), 37. Or, prean Jhesus devotoment,
Et sanct Pons ouci debonayre,
Que nos don joar seguroment,
Et nos garde, tuch, de mal fayre.[2]

Quotations of all kinds, secular and biblical, are lacking, with the exception of 86 alone, where the author uses two proverbs;

86 (1A), 31. La non eys notari, tant sage,
Que non falho en menar la plimo.
(1A), 33. Chasque pays a sa coustumo
Et son parlar parelhoment.

The sources are mentioned in a general way in two passages;

80 (A), 11. Como escripcho laven troba
En la sio legendo, appela
Lo ministeri et la passion.
86 (1A), 18. Eysint quant l'escrich ho recito.

[1] For the other examples, see Appendix, p. 182.
[2] For other examples, see Appendix, p. 185.

In the irregular form 81 (C) we find also, line 5,

> Sont peraulas de sant Mathio,
> Scritas en l'evangele syo,
> Au chapitre desenouvieme.

The author's reasons for writing the mystery are moral; "to show you the way and the road to salvation, that your heart may be content, to give you consolation, to present to you a model to be followed." The piece is to be played "ambe devotion, li personage de devocion encita."

The intention to simply amuse is shown in 81 (B), lines 37–74, where there is a burlesque dialogue between the "Primus Nuncius" and the "Secundus Nuncius." This farce is introduced almost in the middle of the regular prologue and consists of the coarsest kind of wit and stage-play. The author appreciates the fact that some explanation is due and makes the following apology:

81 (B), 76. Si vous play, pardona-nous,
Nous aven fach sest esbatiment
Per tal que s'achampes la gent.

This entire dialogue is given in the Appendix.[1]

There is no attempt at a display of erudition. The only sources mentioned are the two above. The absence of Latin scriptural texts is quite noticeable, as Latin is used in the Provençal more than in the French mysteries, for headings and stage directions. The Latin headings found in the Provençal prologues are as follows:

80 (B). "In nomine Sancte Trinitatis, Patris, et Filii et Spirtus Sancti. Amen. Hic. incipit secunda dominica ystorie Sancti Andree, sub anno et die M° V° XII° et die XXIX° mensis januarii."

81 (A), [1]. "Hec est historia sancti Anthonii, copiata anno Domini millesimo quingentesimo tertio, die nona februarii f[eliciter]. [2]. "Hec est Historia Sancti An-

[1] See Appendix, p. 185.

thonii. Cujus principium est tale: Et primo cantant Angeli, ascendendo Paradisum, hoc carmen quod sequitur, ver etiam in processione."

(1B). "Incipit Primus Nuncius."
83. "Sequitur quedam moralitas Sancti Eustacii, Et primo Scutifer"
84 (1A). "Ludus Sancti Jacobi"
85 (1A). "Istoria Petri et Pauli"
(1B). "Incipit Istoria Petri et Pauli."
(2). "Hic incipit Secunda dies Passionis Apostolorum Petri et Pauli."

The names of the persons speaking in the dialogue are also given in Latin as "Avunculus, Pater, Placidus princeps militum," etc. The mystery, 86, is an exception as all the "rubriques" are in Provençal.

The apologetic tone is present in these prologues, but not so humble as in the French. We find the regulation expressions; "umblament (umbloment), Si vos plas de bon amor, benignoment, de cor fin, per compassion, per honor, plasso a vostro discretion," etc.

In three of the mysteries are passages in a laudatory strain;

81 (B), 11. Y eso per bello historio patent.
84 (A), 32. Grant eyssemplo y porres pendre.
86 (1B), 9. Vos veyré en grant triomphe et glorio Juar tost sa nativita.

The regular apology form seen in the French is used here, namely: "If there is anything lacking in the language or acting, may it be overlooked for the sake of the subject under consideration, and because 'Nostro poyssansso eys ben pechito.'" The author of 86 supports his apology by the two proverbs quoted above.[1]

The apology found in 81 (1B), lines 19–30, is interesting from the list of persons, to whose "ordenanso" the mystery is submitted. It is as follows:

[1] For list of apologies, see Appendix, p. 189.

81 (1B), 19. Car nous nos en someten à la ordenanso
Dal noble ecelent Rey de Franso,
Y a nostre segnor lo Dalphim.
Plaso à Diou, per sa marci,
Que li done longe vio,
Et li mantegno sa segnorio
D'autro part, à ses uficiers,
A gentilshomes e scuyers,
A licensias e à dotors,
A predicours et frayres menors,
Et a tota creaturo vivent,
Que auvirent nostre parlament.

The general remarks given under the subject of "plea for silence," in the study of the Old French prologues, apply here. A full list of the various forms of requests is given in the Appendix.[1]

The analysis of the mystery does not occupy much space in the prologues. In one we find seventy-two lines given to this object, but the others have only from two to twenty-nine lines. The brevity with which this subject is treated may be seen from 80 (A) and 80 (B),

80 (B), 25–26. (S. André) En crous el eys volgu murir,
Et belcop de tormens suffrir.

80 (A), 20–24. Sant Andriou, valent baron,
Per mantenir la fe christiano
En extirpant la ley pagano,
Lo rey Egeas, plen de malicio,
La fach murir, per sa nequisio.

The analysis was given without any effort at style and, with one exception, (81 (B), 80. "Entendé la mya entencion"), without any warning of change of subject. The various episodes are connected by the following expressions: "E,

[1] See Appendix, p. 187.

et tantost, sensa falhir, et aqui, et peus tantost, et tantost de continent como vos veyres, aco, et apres, puys, et nota."

We have four passages, which serve as introduction for the actors;

84 (A), 72. Que vos dira mon conphanium
167. Et los angils faren cillate
Et qui dieu comensar, comense.
86 (1A), 44. Acomense comm' a commenssar.
(1B), 28. Eyssint poyren principiar.

In addition to the French term "Messagier," the prologuists were called "Nuncius (Primus, Secundus), Trompeta, and Scutifer." The headings for the irregular forms of prologues are: 81 (A) "Cantant, Angeli" 8 (C) "Predicator," 84 (B) "Lo Fol," 86 (2 B) "Sathan" (diablerie).

An interesting feature is found in 84 (A) where the "Trompeta" and "Nuncius," by public cry, announce the mystery in the streets of the city, and invite the people to attend. The "Trompeta" first sounds his horn "al bel son de ma trompeta," and then in a short speech summons the people to listen to the announcement of his companion. The "Nuncius" then announces the mystery, with the date of representation, "Dimenge, jugaren lestoria," and urges the people to come, supporting his summons with reasons appealing to their spirit of devotion and to their curiosity. The general tone is light, as might be expected, and of a character to attract the attention of the crowd. Thus in the middle of his first speech the "trompeta" says "E pues apres bevray," and he evidently suits the action to the word, as the stage directions say "Bibet." The regular town crier's summons is also used;

Lines 35–36. Jeu vos faut comandament
Que tot home, danant e damont,
Line 45. (Nuncius, per villam),
Avant, avant, bonas gens!

The "Nuncius" ends his speech with a comic effect, suited to raise a laugh;

Lines 63–66. E qui non vendra vere laffesto,
Li sera facha una enquesta,
E qui non vendra de matin,
Pagara un pichier de vin.

In line 67, we have another summons for silence from the "Trompeta" and then follows the regular prologue.

None of the forms of salutation in the prologues can be considered as referring particularly to the clergy or to royalty. The expressions, which will be given below, were addressed to the people, as well as to any members of the higher classes who might be present at the performance. The most common of these expressions are as follows: "(a) la noble companio, (b) tot lo poble eycy existent, (c) amis, (d) nobla gent, (e) Me segnors, (f) segnors, (g) Beous amis, (h) bonas gens, (i) senhors e donas de vallor, (j) trestous, (k) voz, et bas et faut, (l) tant bello compagnio, (m) venerablos presencios, (n) tos, petiz et grans, d'aut et de bas, (o) nobles seignors.

We have three cases of double prologues; 80 (A–B), 85 (1A–B), 86 (1A–B). In 80, the two prologues have almost the same contents, and certain passages are the same in language. (A) belongs to a later representation of the mystery. In 85, there is very little difference between A and B, both having the ordinary form. No prologuist is given for (A), while (B) is headed by "Lo Messagier." In 86, prologue (1A) was added later.[1] It is of the same composition as (1B). 1A is headed "Prologue," 1B has the heading, "Lo Mesagier."

Four examples of what may be called irregular forms of prologues are found. They all accompany regular prologues. They are the following:

81 (1A). Chorus of angels, praising the Virgin. Twenty-four lines; "rimes mêlée." Heading, "Et primo

[1] See note at end of prologue in Guillaume edition.

cantant Angeli, ascendendo Paradisum, hoc carmen sequitur, ver etiam in processione." Followed by regular prologue.

81 (*1C*). Sermon. One hundred and nineteen lines; "rimes mêlées." Heading, "Predicator." Follows regular prologue. Followed by mystery. This sermon begins "Noble adsistance, ar escota," but is a regular part of the mystery, and is mentioned later in the dialogue. This is an example of what we have already seen in the French mysteries, where the prologue salutation is used in the dialogue to attract attention.

84 (*B*). Speech by "Lo Fol." Thirteen lines; "rimes mêlées." First line rhymes with last line of regular prologue. Heading "Lo Fol." Follows regular prologue. Followed by mystery.

86 (*2B*). "Diablerie." Sathan summons the demons for consultation as to the means of destroying Saint Pons. Seventy lines; "rimes mêlées." Follows regular prologue. Followed by mystery.

VII.

BRETON MYSTERIES.

No complete study of the Breton prologue has been made. This paragraph is added simply to round out, to a certain degree, the general subject. The following observations may be made. In general, the Breton prologue is modelled after the Old French prologue, but the difference is much greater than that between the Provençal and Old French. There seems to be a more deeply religious tone in the Breton prologue, and the structural arrangement is different. The narration is broken up into short stanzas, always with "rimes mêlées." Quotations, proverbs and comparisons are lacking, as well as stage descriptions and apologies. The analysis of the ensuing scene of the play seems to be the main object of the prologue.

A different prologuist is found in the person of "The Witness" (An Test), who has been present during the actual occurrence of the events described in the mystery, and who describes these scenes in advance. This rôle of "An Test" is longer than that of the Old French prologuist. He gives the analysis not only at the beginning of the mystery, but throughout the piece at the commencement of each scene. His speeches follow closely the trend of the mystery and, if united, would constitute a complete story within themselves.

The irregular forms, the diableries, the speeches of "Lo Fol," etc., are also found, but without the prominence given them in the Old French plays.

In general, one may say that the Breton prologues, while more religious in tone and more extended as to length, lack the variety of form and invention found in the Old French and Provençal prologues.

APPENDIX TO PART I

REPRESENTATIVE PROLOGUES.[1]

OLD FRENCH PROLOGUES.

I. 9 (1B), lines 1–15. Twelve syllable lines divided into six syllable lines by copyist. "Rimes plates."

Predicator.

I. Magnus dominus et magna virtus
Ejus et sapiencie ejus non est numerus.
A haulte sapience
De Dieu quil tout gouverne,
Quil tous secres enserche,
Tous jugemens discerne,
Nous soit vray conseil
Par son divin mistere.
Prions devotement
A la vierge tres clere,
Pucelle glorieuse,
Mere de Dieu joieuse,
Quelle la nous inpetre
Devers la court divine;
Et pour ce qua ce fere
Elle soit plus encline,
Par devant son ymaige
Nous agenoillerons,
Defin cueur et humble
Nous la saluerons.

[1] These prologues are given to illustrate the various kinds of versification rather than for their subject-matter.

The texts copied have been left unchanged, except as to punctuation. The lines of each prologue have been numbered beginning with one, regardless of the numbering in the edition copied.

Le salut ly dirons
Qui du trosne celestre
Ly fut tremys sa val
Quant Dieu voult son filz estre,
Par Gabriel archange
Qu'il point ne varut;
Novel salut ly dit
Par ave maria.

II. *13 (1), Entire.* Ten syll. "Rimes mêlées." Cf. 13 (2).

Le prologue.

Pour relever humaine creature
Des ors enfers et de la chartre obscure
Ou le avoit sceu le mauvaise ange attraire,
Le filz de dieu par sa charite pure
Et amitie, nostre propre nature
(I) A voulu prendre, et vray homme soy faire,
Et dune vierge il a fait son sacraire;
Puis en est ne en trespovre repaire,
Ainsi comme nous le demonstrerons
Sil plait a dieu, et pour ce mieulx parfaire
Nous vous prions tous quil vous plaise taire
Jusques a ce que acheve nous aurons;
Affin dennuy fuir nous nous tairons.
Present des liuex, vous les povez congnoistre
Par lescritel que dessus voyez estre.
Nous requerons universelement
A tous seigneurs, deglise ou autrement,
(II) Et au commun, bref a toute personne,
Se commettons faulte que on nous pardonne
Et chacun dieu deprie dhumble cueur
Que par sa grace il nous soit adjuteur.
Donc Balaam le prophete gentil
Commencera le premier et est cil
Qui eliud est dit en livre job.

III. *13 (2), Entire.* Eight syll. "Rimes mêlées." Cf. 13 (1)

Le prologue.

Hier feismes demonstration
De la sainte incarnation
De dieu en la vierge benigne;
Au jourduy declaration
Nous ferons de la nation,
Sil plait a la bonte divine,
Si prions de pensee incline
A chascun que noyse ou desine
Et paix ayon a suffisance
Affin que au jourduy on affine
Et que du tout en tout termine
La proposee demonstrance.

IV. *15 (3A). Entire.* Eight syll. "Rimes plates."

Ce que pourrez fort bien comprendre
quand vous verrez mener et rendre
par les dyables les sept peches,
nommes malheureux et mortelz,
devant Jesus au jugement;
auquel lieu vous verrez comment
les sept vertuz, a eulx contraires,
leur augmentant douleurs, gueres,
des grandz obprobres leur dorront,
et puis aussi il les verront
monter lassus en paradis
qui donbtera les pleurs et crys
aux dessus dicts peches mortelz;
et por ce donc chrestiens notez,
car qui peche tousjours suyvra,
en paradis jamais nyra.

V. *15 (3B). Entire.* Eight syll. "Rimes plates."

Le Messagier.

Omnes nos manifestari
oportet ante tribunal Christi

ut referat unusquisque
prout gessit in corpore,
sive bonum sive malum.
Je vous vous prie escoutez donc,
noble et saincte compagnie,
lescripture nous testifie
que tous au jugement serons
de nostre estat conte, et vendrons
en la vallee de Josaphat.
Chascun contera de son estat
ainsi que trouvons par escript;
le prophete Joel le dit;
Congregabo omnes gentes
in valle Josaphat
et disceptabo cum eis.
La, ou chascun juge sera
selon le bien que faict aura,
le pecheur, meurant obstine,
a tout malheur est destine.
Tel sentence de Jesuchrist
est profere, S. Jean le dit;
Ibunt qui bona fecerunt
In resurrectionem vitae;
qui vero mala egerunt
in ignem certe aeternum.
Cest ce que principalement
joyer voulons tout maintenant,
Mais pour ce que tout notre bien
de Dieu avons, dou vient tout bien,
au nom de noz hystoriens
le prierons a joinctes mains.

Hic oret genibus flexis
capite aperto, vulte
versus orientem verso.

O seigneur, dieu omnipotent,
nous vous prions tres humblement
que ce soit vostre bon plaisir
de nous conduyre et secourir,

aux fins que puissions commanser
moyenner et parachever
40. vostre universel jugement,
a vostre honneur premierement
et a l'edification
de ceste congregation
par Jesuschrist, vostre chair filz,
45. qu'a vostre dextre est assis.
Amen.
Je vous prie, noble assistance,
de nous prester bonne silence
et ouyr en devotion
la presente remonstration;
50. sont plusieurs poinctz que dieu vivant
fera le jour du jugement,
car de joyer perfectement
ce qu'il adviendra au dict temps
nos seroit du tout impossible.
55. Chascun vous prie soit paisible
et je suplie le createur
voz donner sante et honneur;
58. qui doit commencer si commence.

VI. *25* (*3*) *Entire.* Lines 1–42; ballad, with masculine and feminine rhyme used purposely. Ten syll., "rimes mêlées." Lines 43–106; eight syll., "rimes plates" and "rimes mêlées." Very poor syllabification.

L'Acteur.

1. Puisque faict avons narration
Des faictz dignes de recordation,
Ces deux jours dernierement passez,
Out fut faict l'ediffication
5. De ceste eglise de devotion,
(I) Je croy qu'il vous en souvient assez.
Mais plus avant il nous fault proceder,
Pour ces beaulx faictz dignement recorder,
Et pour reciter, cy a brief langaige,

De toy, très-saincte Vierge Marie,
Comment fut, au Puy, sans qu'on varie,
L'advenement de ton glorieux ymaige.

Soyons trestous en consolation,
Laissons corroux et desolation,
Pensons aux biens que Dieu nous a laissez,
Regardons sa grande dilection,
En luy rendant de graces actions,
Il est raison très-bien le cognoissez.
(II) Recognoissons aussi, sans plus tarder,
De Marie, et vueillons regarder
Et entendre de tout notre couraige.
Prestons y doulcement tous l'ouye,
Ce faisant orrons tous je vous affie.
L'advenement de ton glorieux ymaige.
Trestous nous faisons jubilation
A ton ymaige, Fille de Sion,
Et n'en voulons nullement faire ces,
Car voyons que ta representacion
Nous a donné illumination
En ce païs, Vierge, tu bien le sçais;
(III). Et qui, en brief, nous vouldroit demander,
Qui tant de maulx nous a faict evader
Le temps jadis que nous portoient dommaige?
On diroit sans qu'on y contredire
Que l'a faict et on le certiffie;
L'advenement de ton glorieux ymaige.

Princesse, vueilles nous contregarder
De ton povoir, aussi interceder
(IV) Pour tous pecheurs envers le Juge-mage
Ainsi tenus serons-nous, quoy qu'on die,
De louer toy et en chacune partie
L'advenement de ton glorieux ymaige.
A ung chacun personnage,
Soit vieulx ou de jeune aage,

Sera recité presentement
Le fructueux advenement
De si honneste et si beau
Et si vertueux joyau
Que l'ymaige Nostre-Dame du Puy.
Mais pour ce, Vierge que tu es l'apuy
Et le vray confort que chacun quiert,
Et pour ce que la matiere requiert
Que de ton ymaige on proffere,
Je te requiers, glorieuse Mere,
Qu'il te soit plaisant et agréable.
Haulte compagnie honorable
Icy ensemble bien unys,
Que je croy estre, sans fable,
De vraye prudence garnys,
Soyez de silence fornys
Pour bien entendre à brief langaige
Comme advint au Puy d'Amis
Ce très-glorieux et sainct ymage.
Mais avant que proceder en ouvrage
Duquel avons faict mencion,
Nous ferons cy à brief langaige
Une recapitulation
Des reliques qui, sans fiction,
Y font en grant nombre et quantité,
Qu'ils tiennent en leur possession
Comme cy-aprez sera noté.
Pourquoy ung chacun de son cousté,
Voyant les miracles et grans signes
Que Dieu montroit en ceste cité,
Y venoient voir choses très-dignes,
Et aulcunes gens très-benignes
Racomptoient partout la renommée
Et les grandes graces divines
Dont ceste eglise estoit gouvernée
France, pour lors, estoit gouvernée
D'ung prince qu'on doibt bien extimer,

Lequel fut meu en sa pensée
D'aller voir et passer la mer
Pour y poiser, debvez presumer
La doleur et le grief tourment
Que Dieu y souffrit: parquoy, reclamer
L'alloit là moult devotement.
Mais il se pensa premierement
Qu'au sainct oratoire du Puy d'Anis
Il viendroit visiter moult dignement
Et avec luy plusieurs de ses amys.
Ainsi le feit, et fut par luy promys;
Que quant delà retourneroit
Ce lieu ne seroit par luy obmys;
Ains quelque bien y porteroit.
Ainsi s'en alla, comme chacun croit,
Ce noble prince, sans desroy,
Aconpaigné, entendre l'on doibt,
De gens vaillans et en très-bon arroy.
Or je vous prie tant qu'est à moy,
Que imposez, ung peu silence
Vous, joueurs, dictes en presence
Je vous en pry à peu paroles,
Les dictz escriptz dedans voz rolles.
Et iceulx vueillez tost pronuncer;
Et commance qui doibt commancer.

VII. [*36*] *Entire.* Lines 1–28; ballad with masculine and feminine lines alternating. Eight syll., "rimes mêlées." Lines 29–40; ten syll., "rimes plates."

Preco.

En l'onneur de la Trinité,
En qui gist toute haulte puissance,
Vous prions qu'en bonne unité
(I) Veuillez trestous fere silence,
Et vous verrés cy en presence,
S'il plaist au roy celestien,

Jouer, par belle demonstrance,
Le martire saint Adrien,

Duquel la vie en verité
Vous dira, em briefve substance,
Le prescheur, par auctorité
(II) Qu'il a de divine science.
Or luy vueilliez donc audience
Trestous prester par bon moyen,
Et escouter en reverance
Le martire saint Adrien.

Car en griefve infirmité
A mainte gens donne alegence;
Pour ce par grant sollenité
En voulons fere remembrance.
(III) Sy vous prions par alience
Qu'en ce lieu nous fasiez ce bien
De vouloir oyr par plaisance
Le martire saint Adrien.

Prince, garde de toute oultrance
Ceulx et celles qu'entendront bien
(IV) Et mectront en leur souvenance
Le martire saint Adrien.

Or faictes paix trestous communement
Et escoutés le present preschement
Du bon seigneur, qui vous dira briefment
Du saint martir la vie entierement;
Puy vous verrés, s'il plaist au roy de gloire,
Et il vous plaist nous prester auditoire,
Du saint martir jouer toute l'istoire.
Or la vueilliez mectre en votre memore
Priant a Dieu et au martir jaidiz
Que adresser vueille noz faiz et diz,
Et qu'en sa grace nous maintienne toudiz.
Sy qu'en la fin nous doint son paradis.

VIII. *48 (3) Entire.* Ten, five and eight syll., "rimes mêlées."

Le Prologue comance.

Isidorus, ès éthimologies
Approuve moult les historïographes,
Car il monstre les généalogies
(I) Des personnes en dignitez logies
Dont sont escripts volumes et paraphes,
Et Tulius qui eut xij épitaphes,
Disait ce mot aux grans et aux petis:
"Hystoria est lux veritatis."

Hystoire nous fait
Voir la vérité
Des gens et du fait
(II) De l'antiquité,
Soit mal ou bonté,
Paix ou guerre dure,
Tout y est noté
En belle escripture.

J'alègue ceci voulentiers,
Car tout ce que jouer debvons
(III) Par motz élegans et entiers,
Ès hystoires nous le trouvons.
Premièrement monstré avons
De Sainct Didier la passion,
Maintenant nous parachevons
En jouant la translacion.

L'an mil xiij avec trois cens
Comptoit-on pour le miliaire,
Quant le Saint par moyens décens
(IV) Fut posé en reliquaire.
Philippe, le roi débonnaire,
Gouvernoit ce noble royaulme
Et au Lingonicque repaire
Présidoit l'Evesque Guillaume.

Estienne de Noyers pour lors
Estoit prieur du prioré
Ouquel reposoit le sainct corps,
(V) Qui de chasse fut décoré.
Or, nous avons délibéré
De vous en monstrer l'apparence;
Mais que chacun soit modéré
Et content de faire silence.

IX. *74* (*1A*) *Entire.* Five syll., "rimes mêlées."

Le Coeur toujours dure
Quand il a sa cure
Envers Jesus-christ.
La saincte Ecriture,
C'est notre pâture,
Du coeur louverture,
Comme par écrit
De prophête dict;
Amplement deduit
Comme vous orrez
Ne mener nul bruit,
Ains prenez deduit
En paix vous tenez.
Si vous murmurez
Soyez asseurez
Que nous en irons,
Icy vous lairons.
Pour ce vous prions,
Tant que nous pouvons,
O noble assistance,
Faites nous silence.

X. *76* (*3*) *Entire.* Lines 1–21; eight and four syll. (a a b). Lines 22–84; eight syll., "rimes mêlées." 81–84; "rimes croisées," ending division of prologue. Lines 85–117; eight syll., "rimes plates." 117–120; (a b a), ending prologue.

Le prologue la tierce
journee de la vengan"
ce de nostre seigneur.
Principes convenerunt in unum
adversus dominum. p. ii.
1. Du nom de dieu le createur
et de son filz le redempteur
dhumain lignage,
que les juifz firent par oultrage
5. mourir en croix, ce fut dommage
faict par envie,
ceste presente compaignie,
que dieu de sa grace benye,
veult icy estre
10. pour ouyr, entendre et congnoistre,
selon que le sens de la lettre
fait demonstrance,
comme fut prinse la vengance
des juifz mauldis, plains darrogance
15. et ambicion,
qui firent souffrir passion
et mort par grant extorcion
au filz de dieu.
Pourtant vous estans en ce lieu
20. pour voir, par maniere de gieu,
lestat comment
destruicte fut totallement
hierusalem la grant cite,
mettez y vostre entendement
25. en escoutant paisiblement;
on vous en prie en charite.

Moulte fut la vengance cruelle
et bien estre le debvoit elle,
ainsi que bien manifeste
peult estre en raison naturelle;
mettons que la chose soit telle;
Ung roy de grant auctorite
est present en une cite,
ou ceulx qui lui doibvent service
le veuslent a necessite,
mettre selon la verite.
Iceulx commettent ung grant vice
et selon droit et equite
comme de lese majeste
ceste bien raison quon les pugnisse.
Ainsi est il semblablement,
le roy des roys du firmament
descendit en humanite,
en judee premierement
conversa corporellement,
vers hierusalem la cite
en laquelle publiquement
il prescha solennellement
monstrant des juifz liniquite.
Par les dicts que de lui oyoient
et les miracles quilz veoyent,
les mauldictz juifz, faulx, hostinez,
clerement congnoistre povoyent
quil estoit dieu, et le scavoient
reallement, mais adonnez
Tant en leurs malices estoient
quen rien amender ne vouloyent,
ne par lui estre endoctrinez
par doulces persuasions
de leurs mauvaises actions.
Le bon roy les vouloit retraire
par doulces predicacions,
par divines ostensions,

mais les juifz, plains de mal affaire,
hayoient les congrecacions
et les sermocinacions
que le saint prophete alloit faire.
En fin, contre lui se benderent
les faulx traistres et ordonnerent
de la faire livrer a mort;
grant vice sur lui imposerent
et par faulx tesmoinez lacuserent
en justice tous dun accord.
Les princes mesmes le jugerent
et a mourir le condannerent,
qui bien scavoyent quilz avoyent tort.
Pourtant se maintenant leur vient
quelque grant malediction,
cest bien raison il appartient
quilz en seuffre pugnicion,
et de cecy fait mension
david, qui en son livre a mise
une belle proposicion
la quelle a mon theume jay prinse:
Principes convenerunt in unum.
Cest a dire, comme il me semble,
tous en ung convenus ensemble
sont roys et princes de la terre
pour mener a leur seigneur guerre
contre droit et sans achoison,
et pourtant est ce bien raison
que pugnis soyent de leur merite,
ainsi que david le recite
aux vers dapres quil nous bailla
cest disrumpamus vincula
et cetera. Cela veult dire
que dieu, nostre souverain sire,
vayans des juifz la faulcete,
dist comme par grant cruaulte,
rompon des juifz les alliances

et getton hors de noz puissances
leur jou, car ilz seront mauldis
et de grace avoir interdis,
car leur faulte est trop evidente.
Ainsi par raison apparente,
croire povon que les grans maulx
qui vindrent aux juifz, desloyaulx,
fut du vouloir de dieu le pere,
ainsi que a ceulx de jouaspere
dont jaffet estoit capitaine,
desquelz la fin fut si villaine
comme monstre avons devant.
Apres eulx, le temps ensuyvant,
fut la cite de jotapate
prinse et abatue toute plate
durant lempire de neron,
ainsi que aujourduy monstreron;
pourtant nous prion lassistence
que entretant que nous joueron
nous vuellent donner audience.

2. Provençal Prologues.

I. *8o* (*1B*) *Entire.* Eight syll., "rimes plates."

Nuncius.

Jhésus-Christ, filh de Mario,
Que tot lo monde regis et genio,
Vuelho garder la compagnio
De tot mal et vilhanio.
La compagnio, eyci assembla,
An entrepreys et prepousa,
Al nom de Dion, premieroment,
De juar eyci presentoment
La remembransso dessus dicho,
Como laven troba escricho,
Dal ministeri et passion
Dal valent baron Sant Andriou.
Et quar hystorio ero longo,
You vous vauc dire dymengo,
Que al jort duy asson honnour,
Nous honeran et assa longour,
Per tant vous requier humbloment
Que non metas empachoment
Als personages ly qual joaren,
Tantuest eyci acomenssaren;
Et sy vous preouc faze silencio
et prenes vung pauc de paciencio
Al ministeri et en la passion
Que a suffert lo valent baron.
En crous el eys volgu murir
Et belcop de tormens suffrir;
Et tot per aver paradis.
Congiet prenoc de vous, amis.

II. *85* (*1B*) *Entire.* Lines 1–18; ten syll., "rimes mêlées." 19–30; eight syll., "rimes mêlées."

Lo Messagier.

O Diou perfait, regnant en Trinita,
Al qual es subiecto humanita,
(I) Veuhes tant de bello gent gardar
De mal haver et de necessita;
Qu'en ton honor eyssi s'es incita
Per aquesto Istorio regardar.

Plasso-te de los contragardar
O bonta, de mal los preservar,
(II) Tu qui sios de tout ben la vio,
Affin que mieys poisson contemplar
Lour salut, per lo mal retarder
Qui en aquest monde plusors desvio.
O eternalo et infinio
Bonta, que jamays saré finio,
O poyssance, que onques n'a fin,
(III) Te preouc, per tu sio definio,
D avant tant bello compagnio,
L'Istorio jusquos a la parfin.

Venerablos presencios, affin
Que vostre cor sio plus content,
Contar vous voluc, de cor fin,
(IV) Per rendre vostre voler atent.
Vous veyre eyssi en present
Juar, ambe devotion,
De sant Peire et Paul plasent
Le tres crudello passion;

Et vous preouc per compassion
(V) Que chescun si fasso silentio,
Et d'escoutar hayo intention;
Prenent ung pauc de paciencio.

III. *85* (*2*) *Entire.* Ballad. Eight syll.

Lo Messagier.

Segnours et donos que sé vengus
Per veyre aquest bel exemplari,
Qu'avé los beaulx dis retengus;
(I) Encar la nous es nescessari,
Masque Dion garde de desvari,
Que y fermé vostro intencion.
Garde-nous Diou de temps contrari
Per lo merit de sa passion!

Peyre et Paul, ambe Simon,
Tantoust veyré vous disputar
Et, apres la disputacion,
(II) Veyré vous ungn mort suscitar;
Apres, veyré vous rebutar
Lo magic de fauso intencion.
Diou nous don veyre et escoutar,
Per lo merit de sa passion.

Puys Simon, fegnent de volar,
Verré vous tombar a terro,
Et puys los diables l'emportar
Ambe grant criour et guerro;
(III) Puys apres veyré que querre
Peyre et Paul mandaré Neron.
Que scouté vous volouc requerre,
Per lo merit de sa passion!

Apres, veyré donar sentencio
Que tous doux sion mes a mort.
Pertant fasé donc dilgencio
(IV) D'esser atens de tout esfort,
Car so nous es grant reconfort
Per impetra remission.
Jesus nous duyo a bon port,
Per lo merit de sa passion!

Juya saré murir en cros
L'apotol Peyre debonayre,
Et son compagnon precious,
(V) Paul, talha la testo, maltrayre.
Pertant chascun se vuelho tayre,
Escoutar per bono intencion.
Quesa-vous, non parlé plus gayre,
Per lo merit de sa passion!

Prince eternal et inviseble, (sic)
(VI) Que sus au cel fas ta mansion,
Fay-nous eysso intelligible,
Per lo merite de ta passion!

IV. *86* (*1B*) *Entire.* Ballad. Eight syll.

Lo Messagier.

Seignors et donos que sé eyci,
Per veyre lo juoc assemblas
En l'honor de Diou et marci,
(I) Plasso vous d'istar tos en pax,
Et si veyré, de pas en pas,
Personagear la bello ystorio
De sanct Pons; et n'y falhé pas
D'y mettre ben vostro memorio.
Vos veyré eu grant triomphe et glorio
Juar tost sa nativita,
Como en la vito transitorio
(II) Fosec de ben far incita.
Car en Romo, la grant cita,
Per lo sanct papo Poncian
Fosec instruch la verita;
Et puis apres se fec xrestian.

Marcus, son payre, per certan,
Et Valeri, l'adoloscent, (sic)
Foron bateas aquel an;
Sa meyson aussi enseguent

(III) Vivent sanct Pons si doulcement
Ambe los meindres et los mours
Se fec amar, et tallomen
Qu'el couvertec dos emperours

25. Prince punent prevaricours
(IV) Et qui bons volles premiar
Gardo-nos de dangiers et pours
28. Eyssint poyren principiar.

V. *86* (*2*) *Entire.* Ballad. Eight syll.

Lo Messagier.

1. Al nom dal tres hault ré de glorio,
Nobles seignors cy congregas,
Tornant lo jorn passa en memorio,
(I) Escota sens menar grant fras.
5. Los personaiges son intras
Lor lojos per personajar;
Dont vos pren que tos en pax
Vos vueilha dossament lojar.

Nota sobre tot lo martiri
10. De sanct Pons et sa passion
Qu'el ha suffert desoubz l'empiri,
(II) Aspre tiran sens compation.
Plasso a vostro discretion
Retenir las diversitas
15. De sos tormens; per fiction
Ellos vos saran recitas.

Et nota como tribulas
Son agus los tres sanctz martirs,
(III) Batus, attris, patibulas,
20. Au surplus jugulas, murtris.
Devotament en nos contris
Tot eyso nos chal contemplar
Per acquistar lo paradis,
Ont nos deven tostens ystar.

25. Prince, vueilhos administrar
(IV) Lo dom de pax en cesto plasso,
Affin que poyssan remonstrar
28. Chauso qu'a ta bonta sy plasso.

BRETON PROLOGUES.

Text and Translation.

I. [*C*] *Lines 1–24.* Four, six line, five syll. stanzas. "rimes mêlées."

An test.

(I) Dre compassion
Ouz an passion
On Roe deboner,
Ez dle pep heny
Goelaff a devry,
Nac eu mar fier

(II) Rac, dre e douczder,
Evit hon salvder,
Dez guener an Croas,
Heb ober nep drouc
Na breig, oar he chouc
Hon drouc a dougas.

(III) Hizieu mab Doe Tat
A marvas e grat,
Dre pechet Adam,
Hep pechif un pas:
Nac an aval glas
Eff ne debras tam.

(IV) Dren Guerches dinam,
Eu deffoe da mam,
Doe en dilamas;
Ez deuz en douar
Da doen hon glachar;
Mar meur hon caras!

Le Témoin

(1) Par pitié pour la passion de notre bon Roi, chacun doit pleurer de tout son coeur, si superbe qu'il soit;

(2) Car, dans sa clémence pour notre salut, le vendredi de la Croix, sans avoir fait aucun mal, ni causé aucun trouble, sur ses épaules il porta nos maux.

(3) Aujourd'hui, le fils de Dieu le Père est mort de son plein gré par la faute d'Adam, sans avoir péché ni mangé morceau de la pomme fatale.

(4) Du sein d'une vierge immaculée qu'il eut pour mère, Dieu le fit sortir; il vint sur la terre pour porter nos maux; tant il nous aima!

II. [*F*] *Lines 1–12.* Two, six line, five syll. stanzas. "Rimes mêlées." *Lines 25–36.* Two, six line, eight syll. stanzas. "Rimes mêlées."

An Test.

(I) Breman, pobl an bet,
Gant fez euezhet,
Hac ez guelhet huy
Ystoar hon cares
Barbara, guerches
Leun a courtesy.

(II) Merch dan roe voe hy
A Ycomedy
Den malicius
Leun a disenor
Ha guerch ac error
Roe Dioscorus.

Le Témoin.

(1) A présent, peuple du monde, soyez attentif avec foi et vous verrez l'histoire de notre chère Barbe, vierge pleine de courtoisie.

(2) Elle était fille du roi de Nicomédie, du roi Dioscore, méchant homme rempli de felonie, de violence et d'erreurs.

An Introduction.

Lines 25–36.

(V) Entroch, pobl guiryon, deboner,
Cruet silance ha maz commencer
Antier dre myster disclaeryet
Clouar ystoar sante Barba
Ma net gouzvech pe a lech va,
Pep stat gant ioa he coffha gruet.

(VI) An guerches man ameux hanuet,
Da Dioscorus, den ruset,
Rac affet a Ycomedy
Ezoa hy merch, leun a guerchdet;
Eff he cere pep heur meurbet
Er nen deuoa quet nemet hy.

Le Prologue.

(5) Vous tous, gens fidèles et bons, faites silence afin que l'on se mette à représenter tout entière, sous la forme d'un mystère, la douce histoire de sainte Barbe. Peut-être ne savez-vous pas quel était son lieu de naissance? En tout cas, on va vous rappeler cette sainte, pour votre plaisir.

(6) Cette vierge que j'ai nommée, elle était la fille pleine de pureté de Dioscore, homme rusé, roi incontesté de Nicomédie; il ne cessait de l'aimer tendrement, n'en ayant point d'autre qu'elle.

APPENDIX TO PART II

LATIN QUOTATIONS FOUND IN THE OLD FRENCH PROLOGUES.

[9] (A), 16. Quia profficit absque Deo
Nullus in [or]be labor.

57. Est tibi, viergo maria, etc.

85. In omnibus bene dicere,
Et in nullo de mare,
Potius divinitatis
Quam humanitatis,
Ab hoc cause, cerenitatis
Redeo ad prepositum,
Resumando themma scriptum,
Nunciate, etc.

189. Propter scelus populi percussi eum

(B), 1. Magnus dominus et magna virtus
Ejus, et sapiencie ejus, non est numerus.

45. Accipite et manducate,
Hoc est corpus meum.

57. Heredes quidem Dei erhendes autem Christi.

[14], 1. Sit nomen domini benedictum

[15] (3B), 1. Omnes nos manifestari
oportet ante tribunal Christi,
ut referat unusquisque
prout gessit in corpore,
sive bonum, sive malum.

15. Congregabo omnes gentes
in valle Josaphat
et disceptabo cum eis.

24 Ibunt, qui bona fecerunt,
In resurrectionem vitae;

qui vero mala egerunt,
in ignem certe aeternum.

[17], 1. Laudate Dominum in santis ejus.
9. Ditto.
161. Ditto.

[18], 1. In principio creavit Deus celum et terram, etc.
17. In principio etc.
81. In sempiterna secula.

[19] (A), 1. Veni ad liberandum nos,
Domine Deus virtutem!
82. Ditto.
130. Ditto.

(4), 1. Resurrexi et adhuc tecum sum.
12. Ditto.
32. Astiterunt reges terre
130. "J'ay fait plus fort:" resurrexi,
Et primus dormiencium
vivo, et adhuc sum tecum.

[25] (1), 10. "Disons tous," Ave gratia plena.
80. Memor fui operum Domini,
Quia memor ero ab initio mirabilium tuorum.

(2), 109. Si dormiatis inter medios cleros,
Invenietis penne columbe deargentate,
Et posteriora dorsi ejus in pallore auri.

[26], 1. Deus in adjutorium
15. Deus in adjutorium meum.
137. Fidelium defunctorum,
Per secula seculorum.

[27] (A), 1. Verbum caro factum est.
25. Ave maria, gracia plena.
Verbum caro factum est.

[29] (1), 49. A summo celo egressio ejus.
58. Et occursus ejus usque ad summum.

(3), 1. Circumdederunt me gemitus mortis, dolores inferni circumdederunt me.

[29] (3), 11. Circumdederunt me dolores mortis.
32. Ditto.
(4), 1. Surrexit Dominus vere. M^e^. ultimo.
46. Surrexit Dominus vere.
68. Ditto.
178. In seculorum secula. Amen.
[32], 1. In principio creavit Deus coelum et terram, etc.
19. In principio, etc.
23. Ipse dixit et facta sunt,
Mandavit et creata sunt.
38. In morte hujus, vita mortuorum inventa est: justus homo, post mortem tertia die, de monumento resurget.
113. "Puis tost" Noly me tengere!
129. In sempiterna secula.
[33] (1), 1. Descendit ad inferos; tercia die resurrexit a mortuis, ascendit ad celos,
sedet ad dexteram dei patris omnipotentis.
31. Pater noster et cetera,
Et ave gratia plena.
34. Pater noster. Ave maria.
38. Descendit ad inferos.
(2), 1. Tercia dia resurrexit a mortuis.
11. Ditto.
32. Ditto.
(3), 10. Ascendit ad celos, sedet ad dexteram dei patris omnipotentis.
34. Ditto.
76. Ditto.
[39] (1), 1. In conspectu astantium adjutor factus es mihi. Et liberasti corpus neum a perditione,
et eruisti me de tempore inique.
12. Ditto.
16. Sapientia, vincit malitiam.
28. Igitur sapientia vincit malitiam.

[48] (3), 8. Hystoria est lux veritatis.
[54], 1. In memoria eterna erit justus.
4. Per seculorum secula. Amen.
[58], 21. Qui ex deo est, verba dei audit.
[65], 135. "Et pour ce ay je dit," venite opera dei videte.
157. Ille qui vivit et regnat
In secula seculorum. Amen.
[67], 1. Memorare novis[sim]a tua et in eterna non . . . . . ecclesiasti . . . . hec verba scribuntur.
13. Juxta augustium super decreto
Nil valet esse donum quasi fit a[liqu]o
Capitulo primo, questione oct[av]a
18. Omne datum optimum et omne donum perfectum de sursum est descendens.
a patre animum . . . . . .
Jacobi primo . . . . . .
38. Memorare novissima tua.
[68], 1. Beati qui persecussionem pasciuntur propter justiciam, quoniam ipsorum est regnum celorum—Matthei. V°.
17. Beati qui persecussionem, etc.
[73], 1. Vidimus stellam ejus in Oriante et venimus cum muneribus adorare Dominum.
20. Vidimus stellam ejus, etc.
150. In sempiterna secula.
[76] (1), 1. Quare fremuerunt gentes et populi meditati sunt, inania.
(2), 1. Qui habitat in celis, etc.
114. Que fuerunt verba vestris dominationibus presentata.
(3), 1. Principes convenerunt in unum adversus dominum.
85. Principes convenerunt in unum.
95. "Cest" disrumpamus vincula.

PRAYERS AND INVOCATIONS.

[9] (1B), 2. A haulte sapience de Dieu, quil tout gouverne,
Quil tous secres enserche, tous jugemens discerne,
Nous soit vray conseil, par son divin mistere.
Prions devotement a la vierge, tres clere,
Pucelle glorieuse,
Tresor de sapience, mere de Dieu, joieuse,
Quelle la nous inpetre, devers la court divine.

82. Le port et le passaige, nous face et apperille
La dame precedant, quil oncques nont pareille.

[14], 2. Nous prierons tous, tres-humblement,
Nostre seigneur, en cest place,
Qu'il nous doint trestous sa grace.
A moy sur tous, premierement,
Et puis à vous, secondement,
A moy, qu'il me vueille conduyre
Si bien qui je vous puisse dire
Chose pourquoy pourrez acquerre
L'amour de dieu, ca bas en terre,
A vous, que vous doint tellement
Retenet bien entierement,
Et qui sera fait et dit
Que ce soit vostre proffit,
Et nous doint tellement parfaire
C'est histoire, c'est exemplaire,
Que se à la gloire et honneur
De dieu, nostre pere et seigneur,
Et de ceux qui se fait feront
Devant tous, ceux qui y seront.

[15] (3B), 30. Mais pour ce que tout notre bien
de Dieu avons, dou vient tout bien,
au nom de noz hystoriens,
le prierons à joinctes mains.

"Hic oret genibus flexis, capite aperto, vulte versus orientem verso."

34. O seigneur, dieu omnipotent,
nous vous prions tres humblement,
que ce soit vostre bon plaisir
de nous conduyre et secourir,
aux fins que puissons commanser
moyenner et parachever
vostre universel jugement,
a vostre honneur premierment,
et a l'edification
de ceste congregation,
par JesusChrist, vostre chair filz,
qu' a vostre dextre est assis.

[17], 1. Dieu, Père et Filz et Saint Esperit,
Sauve et gart ceste compaignie!

[18], 73. Sy requerrons, luy et sa mère,
Que le puissons si bien entendre
Que en nos cuers veille descendre,
Et qu'eslire puissions la voie
De Paradis, la noble joie,
A laquelle nous doint venir
La Trinité qui, sans fenir,
Fut et est et tousjours sera
"In sempiterna secula."

[19] (1A), 210. A l'ayde du createur,
lequel nous doint, par sa doulceur,
si bien faire et vous bien ouir,
qu'a la parfin, puissions jouir
de la vision eternelle
de Dieu en gloire supernelle.

[19] (4), 167. Je pry Dieu qu'il veille conduire
tous nos entendemens, affin

[19] (4), que nous la puissons traire a fin
a l'honneur du tres doulx Jhesu
et a nostre bien et salu.

[25] (2), 32. A le bien servir soyons adonnez,
Car il nous soubstient et a soubstenus.

[26], 2. Entre nous tuit déprion,
S'il ly plaist, qu'il me doint sa grace,
Que tel chose je die et face,
Qui nous soit pourfitable a l'âme.

19. Priez-ly que garder nous vueille,
Que l'anemy ne nous acueille.

131. Or ly prions tous, sanz faintize,
Qu'il nous doint faire tel servize,
Par confesse et par pénitance.
Et par vraie répantence,
Par quoy nous puissions, trestuit, estre
La sus, en la gloire celestre.

[27], 111. Soit donc tout cueur de bonnaire,
Deligent a considerer
Ce que voulons memorer
De la passion jesuchrist.

[32], 118. Sy prions Dieu devostement
Que noz pechiez entièrement,
Nous vueille à touz pardonner.

[33] (1A), 18. Mais faisons, sil vous plaist aincoys,
Supplicacion et priere
A dieu, nostre souverain pere,
Quil nous daint grace de jouer

139. Priant dieu quil vueille garder
Tous ceulz et celles qui liront
Devotement, et qui orront
Le traicte de notre extreprise.

(2), 21. Nous ferons premier, oraison
telle comme hier, en verite,
A dieu qui maint en trinite
et a la vierge debonnaire,
Quil luy plaise priere faire

Pour nous tous, et nous adrecer
A la saincte foy exaulcer.

[39] (2), 1. Jesus, que tous devons prier,
Le Filz de la Vierge Maria,
Vueille Paradis octroyer
A ceste belle compagnie.

21. Prions la, (Sainte Barbe) en ceste journee,
Quelle nous garde de diffames,
Et que la gloire soit donnee
De Paradis, a toutes ames.

[40], 4. Vous soyés les trés bien venus.

[52], 2. Que pais, joye, lyesse et bon jours
Soit donné a trestous vous.
Sainte bonne vie et grace,
Et de bien vivre a tous espace

[56], 2. Que Diex vous soit garans as ames!

[58], 1. En nom du pere et du filz
Du sainct esperit en unite
Entendez tous grans et petis.

47. Chascun y ayt le cueur enclin,
Car le plus beau est a la fin.

[66], 1. Le Dieu qui fict le firmement,
Et volsist naistre purement
De la noble Virge Marie,
Veullie garder la compagnie.

[67], 1. Le tresdoulx sauveur Jhesu Christ,
Que est filz de la vierge marie,
qui le monde format et fist,
Vullie garder la compagnie.

[73], 29. Chascun de nous sy doit savoir
Que nous devons le cuer avoir
A Dieu, qui nous fist et forma.

REFERENCES TO HEAVENLY AID.

[9] (A), 168. Puis verres, a laide de Dieu,
[12], 31. Se dieu nous en donne puissance
[13] (1), 10. Sil plait a dieu
21. Que par sa grace, il nous soit adjusteur.
[13] (2), 6. Sil plait a la bonte divine.
[14], 4. Qu'il nous doint trestous sa grace.
[18], 69. Ce Dieu plaist
[19] (1A), 127. Ung chacun de nous requerra
La Vierge qu'el ne veille faindre
a nous bien regir et constraindre.
210. A l'ayde du createur
[4], 167. Je pry Dieu qu'il veille conduire
tous nos entendemens,
[25] (1), 3. Se à Dieu plaist et Nostre Dame
12. e requerrai à Dieu, devant,
Trois requestes, par vraye priere,
[26], 2. Entre nous tuit, déprion
S'il ly plaist, qu'il me doint sa grace
[27], 18. Que grace nous soit entendue
[29] (1), 42. Dieu le nous doinst parfaire, a joie.
79. Ou nom de la divine Essence,
Qui par le doulceur et clemence,
Nous veulle aidier a bien parfaire.
(4), 38. Elle nous veulle eslargir.
[33] (1A), 21. Quil nous daint grace de jouer.
113. Se dieu plaist.
148. Se dieu plaist.
(2), 74. En priant dieu quil le nous doint
(2), 1. pour acomplir, a laide de dieu,
(1B), 108. En priant Dieu, qu'il nous doint grace
[35], 7. (Jesus) Je te requier, de franc corage,
Que m'ayes pour recommandé.
40. (Jean le Prieur) Le print, priant son createur,
47. Mais que Dieu nous preste sante.

[36], 6. S'il plaist au roy celestien,
33. Puy vous verrés, s'il plaist au roy de gloire,
[48] (1), 22. Moyennant la grace de Dieu.
131. Ce que nous veuille conceder
Dieu, qui triumphe en hault empire.
[55] (3A), 8. Moyennant layde de dieu.
[58], 150. Je requier la vierge honorée,
Que nostre fait prengne a plaisir,
Et de jouer ayons loysir.
[65], 137. Si nous doint dieu belle journee,
beau temps, et science aournee,
Parfait memore, et telle espace
que histoire ici se face.
[66], 15. Moyen de Jesuschrist la grace,
21. Auquel, sil plait a Dieu, verres
[67], 7. Premer, nous est tres necesseyre
de Dieu avoir la sainte . . . . . (grace?).
216. duquel au plesir de dieu
[68], 15. S'il plaist à Dieu qu'en mon propos persiste,
36. Luy suppliant qu a son plaisir puisse estre
44. A laide Dieu, createur tout puissant,
173. Nous esperons avoir, sil plaist à Dieu.
180. Dedans trois jours, si Dieu plaist, entendons
28. Sy plaist à Dieu, l'espéritable.

PROVERBS AND COMPARISONS.

[4], 10. Comme le soleil la voirriere
Trespasse et si remaine
Sans la corrompre nullement.
47. Voit on santant plus douls que sucre.
52. Qui nous commande a honnourer
Pere et mere pour demourer
Sur terre en vie longuement.

[4], 90. (viellesse) Par là nous convient tous passer.

[9], (A), 7. Du ciel imperial,
A tout homme honneur vient.

12. Que laveu nullement
Que homme ne femme face
Sans layde omnypotent
Ne peult valor en place.

(B), 20. Oncques rien ne fit Dieu.
Se nest par grant devise.

23. Cest arbre le filz Dieu, dont mesmoire avons fait
Feulla flurit, fit fruit en son aige parfait,
Les feullez quil getta, sont predicacions,
Les fleurs sont les vertus, les operacions.
Le fruit quil en sailit, fut la redempcion.

60. (les prestres) Il sont les cherubins, a la flamblant espee,
Qui les pervers enchassent et aux bons font lantree.
Leurs languez sont les clerfz, pour paradix ovrir.
Aux pecheurs, quil leurs vices leur vouldront descovrir

73. Dit, estes cherubin, cest plante de science,
Vous estes la clarte en la maison Dieu mise,
Vous estes la banniere de toute saincte eglize.

[10], 16. Et plus cler que les sept planectes.

46. Vers le ciel te haulses autant
Que leaue de la mer est parfonde.

56. La fueille estoit si tresfort large
Par ambas, et si espandue,
Quelle me faisont une targe.

162. (branches) Les aultres droictes comme jons

181. (arbre) Se scavoir veulx qui la semee
Il te fault chercher la racine.
213. Tout bien paye, doit estre quicte,
Et des biens faicts, remuneres.
219. Car on doit a ses biensfaiteurs
Retribuer de sa puissance,
Et doit on a ses protecteurs
Donner tousjours preeminence.
232. Le pie de pastoration
Qui est de bien servir le maistre
Du pie de contemplacion.
243. Car tantost est celluy aduit
Qui sans ordre se determine,
Et qui bien veult louer le fruit,
Il doit parler de la racine.
259. Et nota que qui veult enquerre
Dont les plus nobles sont creez,
Il nen peut mieulx science querre
Quau lieu ou tous hommes sont nez.
289. Car, qui veult louer son seigneur
Doit commencer a la naissance.
293. Et je croy que qui bien commence,
La fin vient a son appetit
298. (ung chemin) Car cestoit comme ung lieu desert.

[12], 9. Que ses euvres sont appellees
Miroir des dames mariees.
15. Car qui bonne parole entent,
Sa lui ne tient, il en attent
Aucun prouffit en son affaire
18. Si fait bon oyr exemplaire
Et bonnes vertus raconter.
22. Et cil qui, par derision
Ou par rudeste, nen a cure
Je doubte que de sa nature,
Il ne soit de peu de vertu.
26. Et pour ce, que plus est meu

[12], Le cuer de lomme par veoir
Que par lire sanz plus savoir.
[19] (1A), 196. Vierge, qui mere devoit estre
Pour porter le doulz fruit celestre
(3), 44. (Passion) En ce miroir considerant
95. Ou il resplendy commé l'or,
(4), 7. La haulte vierge tresoriere
Marie, de grace aulmonniere
[20] (4), 3. Marie, lhumble tresoriere
[26], 23. Qui bon maistre sers, bon loier atent.
34. Diex n'ot oncques commencement,
Ne jamais ne définera.
Diex est et tousjours Diex sera
[29] (3), 6. Vers la tresoriere de grace
19. Il n'est nul cuer, il fust de marbre
Plus dur a ploier que gros arbre,
Qui plorer ne doive et gemir.
(4), 3. Que l'homme qui laboure ou oeuvre,
Et en oeuvrant, commence ung oeuvre,
S'il ne maine a conclusion
Son oeuvre et operacion
Son labeur petit lui proffite
Et guieres n'acquiert de merite.
13. Peu nous vauldroient les biens fais
Qu'en no vivant ariesmes fais,
Pour ce s'en vivant bien faisons,
En la fin ne nous deffaisons,
Car ceulx qu'en vivant bien feront
Et puis en la fin mefferont,
Telle comme leur fin sera,
Leur fin tel loyer leur fera.
31. Celui qui sert et ne persert
Souventes fois son loyer pert,
36. (la dame) Qui est de grace, tresoriere.
61. Le jour d'hier, mort nous signifie,
Le jour d'huy, nous present vie.
[32], 13. Comme non pareil de value.

61. Quant fruit devint, en fruit mortelle
Naissant d'ente, d'apre racine,
Pour faire au monde médicine.
76. Du sanc qu'a frans ruisseaus rendy.
84. Des sains angles, plus doulz que sucre.
[33] (1A), 126. Car en ce monde ne converse
Si bon charetier, qui ne verse;
Ne si bon tailleur, qui ne faille
A bien fournir a ce quil taille.
[35], 86. En depriant le fruit de vie.
[39] (1), 24. Que sapience vainquit malice.
[48] (1), 3. Quant il nous dict que l'homme raisonable,
Tant soit instable au monde variable
Et miserable, appette de sçavoir
6. Il dit bien voir, car chascun fait debvoir
D'oyr, de voir, d'enquérir et d'aprandre,
Cuidant en fin toutes choses comprandre.
9. Tout créature
Sans exception
De propre nature
Quiert instruction
(2), 6. Se Cesar eut bruyt de victoire
Par dessuz tous ceulx de l'empire
Aussi, eut-il honneur d'escripre.
16. On ne peult trop de biens ouyr.
40. Vous sçavez que nul n'est parfait.
(3), 8. Hystoria est lux veritatis.
9. Hystoire nous fait
Voir la vérité
Des gens et du fait
De l'antiquité
[52], 58. Puys lempereur Dyoclecien
Morust pouvrement comme ung chien.
[58], 23. Ceulx qui sont de la partie dieu,
En toute place et en tout lieu.
Voulentiers oyent sa parolle.

[58], 79. Qui de mal serviteur se sert,
La chevance ou la vie en pert.
106. Plus fier et plus fel qung liepart.
[65], 27. En despitant pour moins dun cleu.
48. Nous ne savons quant ne comment
la mort nous venra assaillir,
car ad ce ne povons failir
morir nous fault.
52. Nulle richesse ne nous vault
tant que servir dieu et sa mere.
88. Que bon fruit porte bon geton.
91. Le fruit le filz, laubre et la mere
le saint estoc, ce fut le pere,
et quant le fruit vient de bon estre
le fruit mauvais ne pourroit estre
149. Car tel ne scet faire maniere
qui a devocion entiere.
153. Car qui de dieu fait mencion
il pourchace sa mansion.
[67], 54. Mes autant en pourte le vent.
71. Las, bien vaut myieulx humilite
car elle meyne en paradis.
75. Apres orgueil si vien envie.
78. Au jourduy ne pas demain
n y a nul que sus son prochain
puisse voir nul bien vrayement.
81. Et par anvye, tout applein,
tous maulx vignient entierement.
83. Amour est morte maintenant
et charite sen est alee.
108. O faulce envie tu regnes bien
Maintenant par tout le monde.
150. Mes ardent ainsi que le feu.
152. Car si largent estoit coules
dung avaricieulx pour la gorge,
il ardroit tousjours, si voules,
com le charbon fet en la forge.

159. Nul ne rigarde pas la fin.
164. Nul nempourtera la richesse.
171. Mes de mangier, chascun fet feste
176. Par glotonie tous maulx vignient.
178. Les glotons tel vie demennent
que de nul bien feyre nont cure.
180. Il tignient, cest verite pure,
Reyson fermee soulx les pies.
196. Helas et quel devocion
peut avoir celly, qui se dort
jusque a mydi son oreyson?
200. Et nest il pas de dieu mauldit,
celly qui est tant paresseulx,
que ly non a aultre desduit
si non a bien souler ses yeulx?
206. Las, servir dieu luy vauldroit myeulx
que davoir malediction.
225. Tant vaut qui eut et rien n'entent,
il est ainsi un mot comming,
Que scil qui chasse et rien ne prent.
311. Tant quil sembloit ung urisson

[68], 17. Benoists sont ceulx qui percecucion
Seuffrent pour bien justice soustenir,
Car a eulx doit le regne apartenir.
147. Cruelx felons et plus fiers que lespars.

[73], 13. Comme non pareil de value.

[74] (1A), 1. Le Coeur toujours dure
Quand il a sa cure
Envers Jesus-christ.
4. La sainte Ecriture,
C'est notre pâture.

SOURCES MENTIONED.

[4], 40. Ensuit l'apocryphe et escript.

[10], 299. Si retournay a descouvert
Dedens mon habitacion

[10], Du je trouvay ung livre ouvert
Faisant des troyans mencion.
[19] (1A), 203. Poursuyvans, sans prolixité,
l'euvangile, a nostre sçavoir.
[29] (3), 45. Selon la rieulle et les droittures.
Monstrées par les escriptures.
[33] (2), 135. Que nommes es livres trouvons
(1B), 54. Car cy sont articles de foy.
[39] (1), 5. Et soyez seurs quel sont escrites
Au livre de la grand Sapience.
Un grand Docteur les a predites
Par sa divine prescience;
Au livre des Vierges lay prins.
15. Au mesme livre de Sapience,
Est ecrit, comme jay trouve,
[48] (1), 89. Tiercement, par cronicque expresse.
(3), 20. Es hystoires nous le trouvons,
[56], 61. M'en passe outre, selonc l'escrit.
[76] (1), 7. Plusieurs docteurs de ce fait ont escript.
17. Egesipus, le docteur autentique,
la descripvit aussy pareillement.
(1A), 17. En mon theume laquelle a este prinse
du bon david disans ainsi pourquoy,
[77], 7. Si comme nous trovons en escript.

APOLOGIES.

[4], 129. Pardonnes nous se faulte y a,
[10], 307. Et sil est aulcun qui la voye,
Je luy requiers treshumblement,
Sil y treuve riens qui desvoye,
Quil le supporte doulcement,
Et requier au roy souverain,
Qui lescusson couronne porte,
Sil ya riens escript en vain,
Par doulceur qui le supporte,
Et aux deux aultres de sa sorte,

Je supplie aussi ensuyvant
Que leur begnignite conforte
Mon trespetit entendement.
Icy finera le prologue
De mon histoyre proposee,
Protestant que riens ne desrogue
La chose par droit compasse,
En requerant, dumble pensee,
Quon preigne de bon entendement
Listoyre, par moy composee,
Donc, sensuit le commencement.

[12], 97. Et se moins bien est ordonne
Questre ne deust, pardonne
Nous soit, car mieulx le feissons
Se mieulz faire le sceussons.

[13] (1), 19. Se commettons faulte, que on nous pardonne,

[15] (3B), 52. Car de joyer perfectement
ce qu il adviendra au dict temps,
nous seroit du tout impossible.

[19] (1A), 113. Se la reverance de vous
faulte, y voit dessus ou dessoubz
trop dit ou faulte de languages,
Soiez amiables et doulx
et nous corrigez sans courroux,
n'en serons auttreffois plus sages.
Prenez ce que bon vous sera
et le surplus l'en laissera,
car tout ne poons pas attaindre.
Nostre procès mieulx en vauldra
et plus grant proffit en sauldra
sans nostre matiere contraindre,
Mes pour nostre ignorance estaindre
ou presumpcion pourroit maindre,
ung chacun de nous requerra
La Vierge qu'el ne veille faindre
a nous bien regir et constraindre,

[19] (1A), en disant "Ave Maria."
(1B), 17. Mes (la creacion du monde)
est un mistere en quoi se fonde,
car la maniere du produyre
ne se peust monstrer ne deduire
par effect, si non seulement
grossement et figuraulment,
et selonc qu'il nous est possible
en verrez la chose sensible.
[27], 92. Nous protestons en general
Que tout nostre fait principal.
Sera de reduire en memoire
La passion tresmeritoire
Du benoist saulveur jesucrist,
Et tout ce que sera escript
En ceste prosequicion,
Soubmetons a correction
Et amendement charitable,
Et si a mains notable,
Apocrife ou contemplatif,
Ce nest seulement qun moti,
Non repugnant a verite,
Qui sera escript et dicte
Pour esmouvoir les simples gens,
Les ignorans, les negligens.
[33] (1A), 75. Car nous ne pourrions pas faire
Les misteres si proprement,
Ne faire si soudainement
Ne peut estre de nous parfais,
Commens ilz furent alors fais.
117. Et cordialment leur prie,
Que sil advient quen cest ouvrage
Trouvent quelque faulte au langage,
Qui soit par mon inadvertence,
aussi par faulte de science,
Du autrement en quelque guise,
La faulte soit en oubly mise

Et sans plus loing estre portee
Soit au bons sens interpretee.
Pour ce seigneurs, marchans loyaux,
Qui desirer veoir fais nouveaux
ne desprisez pas cest ouvrage
Sen lisant en quelque passage
Trouvez aucun mot de travers
Qui soit incorect ou pervers
Mais vueilles limperfection
Selon vostre discrecion
La corriger et amender,

(2), 32. Ja tiens icy pour supposees
et redittes et repetees
les humbles supplicacions
et bonnes protestacions
Que je fis hier orendroit
Doncques chacun pour son endroit
Dentre nous a qui ce cas touche
Publiquement et par ma bouche
Jen requiers plusieurs instrumens
Aux notaires icy presens
Cy doncques sera expose
Nostre tesme icy propose.

(3), 12. Je tiens ainsi pour repetee
Chascune suplicacion
et bonne protestacion
Qui des le premier jour fut faicte
Sans plus en faire de redicte
Et instrument ains que me taire
jen requier a chascun notaire
Tant en Latin comme en francois

(1B), 66. Car cil qui les rymes en fist
En l'onneur du doulx Jhésucrist
Ne les eust ozé entreprendre
S'il n'eust pleu au clercs luy aprendre
Comment il s'en devoit chevir;
Pour quoy? pour ce que, sans mentir,

33 (1B), Ilz sont de si très grant haultesse
Que s'il n'y eust trouvé l'adresse
Qu'ilz luy ont donnée, sans faindre,
Jamais il n'y eust sceu actaindre.
84. Je proteste publiquement
Pour tous joueurs généraument
De cest mistère et pour chacun,
Que, ou cas qu'il seroit par aucun
Contre la foy riens dit ou fait,
Il soit réputé pour non fait,
Car nous n'entendons dire ou faire
Riens qui soit à la foy contraire,
Ne qui la noble seigneurie
De rien offende ou injurie
Nous soubmectans sans fiction
A la bonne correction
De la noble université
D'Angiers, l'ancienne cité
Et pareillement, sans débat,
De monseigneur nostre prélat,
Que deffende de tous maulx
Et de tous les deables faulx.
Desquelles choses dessus dictes
Et qui sont en ce livre escriptes,
Nous requérons communément
A tous notaires instrument
Tant de court laye que d'église
Contenant ce que je devise.
[35], 9. Pourveu que ma fragilité
Ne mon sens, dont mult petit he,
N'est pour telle matere emprendre,
Mais au gre du Roy qui mande
le ma, my suis aventure;
Jesus me garde de mesprendre
Et se j'ay ygnore l'aprendre,
Par tel sy com me puist reprendre,
A chascun pardon en demande

43. Et son pouvre sens amassa
Comme Dieu lui avoit preste.

[39] (1), 121. Si nous disons rien contre droit
Et contre la saincte Escriture,
Nous le revoquions orendroit,
Et appelons a ladventure
A trestous notaires publiques,
Tous dun commun consentement,
Imperiaux, apostoliques,
Nous en demandons instrument.

(2), 26. Si nous faillons, pardonnez nous,
Et vueillez nous garder de blasme,
Et davecques nous estre tous,
Sil y a faulte de lecture,
Du habit, qui ne soit honneste,
Du jouer contre lescriture,
Nous en appellons sans moleste;
Et nous trestous et de ceste feste
Qui de jouer nous avançons,
Moy pour trestous et de ma teste,
Acte nous vous en demandons.

[48] (1), 31. Et si rien y a vicieux,
Supportez l'imperfection

133. Priez qu'il n'y ait que redire,
S'en vous quelque doulceur y a,

(2), 38. Prenez aussi en patience
S'il y a faulte en notre fait,
Vous sçavez que nul n'est parfait.

[52], 64. En excusant toutes nous faultes,
Pour l'onneur du Roy tout puissant.

[54], 75. Que si aucune faulte oyez,
Je vous pry que le pardonnez,
Car je croy que chascun fera
Endroit soy du mieulx quil pourra.

[58], 6. Prenez en gre nostre exemplaire,
Qui present sera recite
Au mieulx que nous le pourrons faire.

[65], 142. Mais se vous nous veez mesprendre
en fait, en dit ou en langaige,
ou quaucun ne soit assez saige
de prononcier,
Ne vueillez la faulte anoncier,
ne tenir en derision,
nous de bon cuer vous en prion,
car tel ne scet faire maniere
qui a devocion entiere.

[66], 45. Si ouyes rien de mal dict
Par faulte dentendement,
Nous vous prions, petits et grands,
Que pardonnes nostre ignorance.

[68], 13. Au bon plaisir de vous, excellent sire,
Et de toutz clercs, soubz la correction.

52. Tout soubz vostre correction benigne,
Et de la Royne aussi, nostre princesse,
Et ce toute la seigneurie digne,
En requerant la sapience adresse
Du bon recteur de l'université,
Docteurs et clercs, que noz faultes adresse.

179. En protestant ne mesdire ou meffaire.

182. Ne ne voulons dire, faire ou entendre
Quelcomque chose ou nous peussons mesprandre,
Encontre Dieu ne encontre la foy,
Nous renonçons tout present, sans deloy,
Si par aucun est mesdit ou mesfait,
Le reputant pour non dit ou non fait,
En protestant que non scientement
Cela seroit, et ignorentement,
Sans y pencer injure ne malice.
En toute forme et maniere propice
Que licite est, demandons haultement,
Avant qu outre proceder, instrument.

PLEAS FOR SILENCE.

[4], 31. A tous mye ne vous ennuye,
Et vous verres, ains qu'il soit nuyt,
Par notre mystere, l'office
De la tres-sainte Ascencion
De la Vierge.

[12], 5. (Vierge) Vueille tous ceulz de mal garder,
Qui en paix vouldront regarder

[13] (1), 11. Nous vous prions tous quil vous plaise taire
Jusques a ce que acheve nous aurons

(2), 8. Si prions, de pensee incline,
A chascun que noyse ou desine,
Et paix ayon a suffisance.

[14], 59. Et pour ce, vueillez bien entendre,
Car grans biens y pourrez apprendre

207. Pour dieu plaise vous taire,
Car moult de biens pourrez apprendre

210. Escoutez, faictes silence.

[15] (3B), 6. Je vous vous prie, escoutez donc

46. Je vous prie, noble assistance
de nous prester bonne silence
et ouyr en devotion

55. Chascun vous prie, soit paisible

[17], 10. Doulces gens, un pou escoutez,
Pesiblement, sans noise faire,
Mains de paine arez ne doubtez,
S'il vous plaist à. I. pou vous taire
Que se vous l'un, lautre boutez
Ou faictes ennuy et contraire.
Or, vous séez et acoutez
Et oiez sen que vueil retraire

163. Benoist soit-il qui se tera,
Et je pry Dieu que pardonner
Vueille a celluy qui pais faira.

[18], 1. Benois soit-il quo se tera,
Et fera paix pour mieulx oyr
Chose dont tout cuer resjoir.
[19] (1A), 206. Si vous prions, seigneurs et dames,
cojointement, hommes et fames,
que silence vueillez garder.
(1B), 1. Ouvrez vos yeulx et regardez,
devotes gens qui attendez
a oyr chose salutaire,
Veillez vous pour vo salut taire,
par une amoureuse silence,
si verrez, en briefve sentence,
le fait de la creation
14. Seigneurs, humblement vous supply
qu'ung peu de silence prestez
et l'entendement apprestez.
195. Si vous prions, tres humblement,
qu'avant nostre commencement,
silence vous veilliez prester,
et brief nous verrez aprester
(4) 174. Seigneurs, pour Dieu, or l'entendez,
quois et paisibles vous rendez,
et sur briefz motz de cueur entier,
tantost la nous verrez traittier.
[20] (1), 1. Seigneurs, si nous prestez silence,
Ce jour venant demonstrerons
5. Puis, se avons silence fait, jourons
(2), 5. Se avons aussy, entention.
12. Se prions que on ne die riens.
(6), 1. Segneurs, ce jour, se avons silence,
Archelans, rengner, voires
(7), 1. Se avons silence pour ce jour,
vous voires Judas triumpher.
(11), 11. Se volons a chascun prier
ouyr deentente ces paroles.
(12), 9. Apres ores vous, a foisons,
paraboles se de silence

joyssance par vous avons,
par le vostre begnivolence.

(17), 1. Segneurs, se nous prester silence,
en ce jour dhuy vous polres voir.

(18), 16. Se vous prions tous de bon coer,
que checun par benivolence,
nous confere ung peu de silence.

(19), 11. Pourmener; silence amplement
doner le oeuvre nous est comode.

(21), 7. Checun aist silence done,
nous escoutant devotement.

(22), 7. Escoutes nous, songueusement,
car le vray texte on jouera.

(23), 1. Segneurs, se nous dones silence,
vous voires, ce jourdhuy, comment
jhesus, par sa seute potence,

(24), 1. Segneurs, se nous dones silence,
mainte aparition voires.

[25] (1), 58. Noble et magnifique compaignie
Que estes cy en ceste place,
Prestez silence, je vous prie,
S'il est de vostre benigne grace.

99. Pour ce, s'il vous plaist, prestez silence,
Car la matiere le requiert.

(2), 44. Or, notable peuple, grans et menus,
S'il vous plaist, faire silence

120. Tout bruit vueillez faire cesser,
Car vellà qui va commancer.

(3), 60. Soyez de silence fornys,
Pour bien entendre à brief langaige.

100. Or, je vous prie, tant qu'est à moy,
Que imposez ung peu silence.

[26], 53. S'il vous plesoit. 1. pou entendre
S'il vous plaist, je vous veul aprendre.

[27], 83. Et tous benivoles rendus,
A ouyr le present propos.

[29] (1), 16. Si comme asses tos vos verrez,

[29] (1), Ou cas que paix nous presterez.
62. Ces mots icy verrez juer,
Se paix vous nous voullez prester.
70. Si faictes paix, grans et petis,
Et d'oir, soiez ententis.
(3), 47. Vous verrez, se vous faictes paix
Le grant et doloreux fais.
62. Car se no jeu bien entendés,
Vous en verrez entierement
D'iceulx, le propre experiment,
Sy entendez bien aux parolles.
(4), 63. Comme vous verrez, plainement,
S'entendre y voulez bonnement.
[31], 25. E cum la gent est tute asise,
E la pés de tutez parz mise,
[32], 1. Très doulces gens, or entendez
Et diligaument regardez,
Noble chose verrez retraire.
88. Or, faites paix et veoir pourrez,
[33] (1A), 102. Mais gardez comment quil en voyse
Que vous ne facez point de noise,
Car noise peut estre, on le scait,
Cause de mal et vous seroit,
En la fin, le cas dangereux.
Et se, daventure, en noz jeux,
Quelqun sennuye ou travaille,
Je luy conseille quil sen aille
Et laisse les aultres en pais.
238. Pource, faictes paix et silence.
(2), 221. Et pense chascun de soy taire.
(3), 52. Nous vous prions, de par celui
dont nous parlons principaument,
que vous ouvrez lentendement
Et la maniere pour ouyr
devotement, et retenir.
(1B), 38. Mais gardez vous comme qu'il voise,
Que vous ne facez point de noise,

Car noise peult estre en feroit
Perdre le fruit, qui vous seroit.

[35], 18. Or, vueillez la matere entendre
50. Plaise nous prester audience
222. Comme droit ci veoir la pourrez,
Si nous povons silence avoir

[36], 3. Vous prions qu'en bonne unité,
Veuillez trestous fere silence
Et vous verrés cy en presence.
13. Or, luy vueilliez donc, audience
Trestous prester, par bon moyen,
Et escouter en reverance.
21. Sy vous prions, par alience,
Qu'en ce lieu nous fasiez ce bien
De vouloir oyr par plaisance.
25. Prince, garde de toute oultrance,
Ceulx et celles qu' entendront bien.
29. Or, faictes paix, trestous communement,
Et escoutés le present preschment.
34. Et il vous plaist nous prester auditoire,
Du saint martir jouer toute l'istoire.

[39] (1), 1. Nobles seigneurs, vueillez entendre
Les parolles que jay cy dittes.
119. Je vous supplye, faictes silence,
Grans et petis, vueillez vous taire.
131. Or, entendez bien nostre jeu.

(2), 5. Seigneurs et dames, je vous prie,
Seez vous trestous a vostre aise

[40] (2), 23. Entendé bien la saincte vie
Et faictes pays, je le vous prie.

[48] (1), 29. Si veulliez estre curieux
D'ouyr en paix et union.
71. Mais qu'en paix et transquilité,
Il vous plaise faire silence.

(2), 35. Pourtant, Seigneurs, je vous conseille
Que nous veullez prester l'oreille
En paix, en doulceur, en silence

[48] (3), 39. Mais que chacun soit modéré
Et content de faire silence.
[52], 1. Or, faittes pais vous aultres, tous,
Que pais, joye, lyesse et bon jours,
Soit donné à trestous vous.
7. Je vous supplie de presant
Qu'il vous plaise de nous entendre
12. Escoutes tous, par devocion.
[54], 10. Or, y entendez, comme saiges.
71. Je vous suply tous humblement,
Que vous teniez tout coyement
Chascun endroit soy en sa place
79. Et nous faictes paix et silence
[55] (1B), 1. Seigneurs, de moult grant efficace,
Donnez nous paix sans plus actendre,
Et que chascun preigne sa place
Au mieulx quil pourra, sans mesprandre,
Puis mectez payne de comprendre,
De sainct Martin, le beau mistere,
Et de voir, oyr et entendre.
(2B), 3. Au nom du treshault roy de gloire,
Donnez nous, sil vous plaist, scillence,
Et doyr ayez pascience.
(3A), 1. Messieurs, sil vous vient aplaisir,
Tout bruyt sera present cesse,
Affin dachever par loisir
(3B), 1. Seigneurs et dames, prenez place,
Et chascun pence a son affaire,
Sans que personne se desplace,
Pour mieux le mistere parfaire.
[56], 1. Oiies, oiies, seigneur et dames,
Que Diex vous soit garans as ames!
114. Or, nous faites pais, si l'orrés.
[58], 1. En nom du pere et du filz
Du sainct esperit en unite,
Entendez tous, grans et petis,
Ung faict de hault auctorite,

En paix et grant transquilite,
Prenez en gre nostre exemplaire
22. Entendez bien ce que jay dit
Ceulx qui sont de la partie dieu
En toute place et en tout lieu.
Voulentiers oyent sa parolle.
53. Benoist soit il qui paix fera
Et qui du cueur escoutera.
153. Je vous requier a tous, et pry
Que ne faciez noyse ne cry,
Mais bonne paix nous vueillez faire;
Chascun na que sa langue a taire.
161. Je vous requier a tous silence
163. Et entende chascun a soy.
[59] (2), 1. Seigneurs et damez, donnez-nous
Silence, nous vous suplions;
Voyés l'esbat, asseez-vous
Affin que nous nous ralions.
[65], 141. Et que chascun la veuille entendre
151. "Venite" et faittes silence.
[66], 42. A tant, vous prie fere silence.
[67], 219. Si lescoutes, je vous en prie.
368. Pourtant vous prie que fasses
votre devoir a escouter.
[68], 200. Ou nom de Dieu, faictes doncq toutz
silence.
[72], 111. De cueur vous pry, que mettés en
memoyre,
Tout la mistere, sans proferer langaiges.
[73], 1. Très-doulces gens, or entendez
Et dilgaument regardez,
Noble chose voirrez retraire
21. Diex ly doint bien qui se tera
Et en paix jouer nous lera!
Or, vous prie trestous ensamble,
Que regardez, ce bon vous samble,
Retraire verrez noble chose.

[74] (1A), 11. Ne mener nul bruit
Ains prenez deduit,
En paix vous tenez;
Si vous murmurez,
Soyez asseurez
Que nous en irons
Icy vous lairons.
Pour ce, vous prions,
Tant que nous pouvons,
O noble assistance,
Faites nous silence.

(1B), 1. Chrestiens qui desirez l'amour
De Jesus-Christ, notez nos dicts.

4. Pour ce que vos coeurs sont reduits,
Nous ecouter pour cette fois.

[76] (1), 75. Mais plaise a vous les joueurs escouter.

(2B), 121. A ceste heure verrez jouer,
sil vous plaist tous a escouter,

129. Si vous voulez avoir pascience
et faire ung petit de scillence.

(3), 24. Mettez y vostre entendement,
en escoutant paisiblement,
on vous en prie, en charite.

118. Pourtant nous prion lassistence,
que entretant que nous joueron,
nous veullent donner audience.

[77], 1. Je vous commande, de par le Roy,
De par Pilate, le prevoust,
Que vous ne dictes un sceul moust
Et si nostre feste moleste

25. Si nos voles bien entendre,
Vous poves ouyr et aprendre
De Jhesus-Christ, la passion.

STAGE-SETTING AND "PERSONNAGES."

[4], 67. Or, afin que mieuls entendez
Ce tel mistere qu'atendez,
Vous voulons donner a entendre
Ce que lieux et personnaiges
Que voiez cy en ces estaiges
Represent, sans plus attendre.
Vees là, Dieu en son paradis,
Dont Lucifer partit jadis,
Qui là tient en enfer sa place.
Avecques Dieu est Gabriel,
Larchangiel Michel-Raphael,
Et tous les angiels face à face.
Ceulx feront honneur et homaige
A la virge, de qui l'ymaige
Vees sy, de la saincte Marie,
En prenant la possession
De l'eternelle mancion
Dont elle aura la seigneurie.
Trois virges sont avecques elle,
Et Joseph qui bien sapareille,
A tost le monde trespasser,
Car sa viellesse luy encline,
Ainsi fault que chascun deffine;
Par là nous convient tous passer.
Et veez cy, saint Jehan, le vierge,
Qui garda la très saincte Vierge,
Et est en palme pour prescher.
Veez cy saint Pierre, saint Andrieu,
Saint Jácques, saint Berthelemieu,
Luchas, Mathee, tous d'un mestier,
Barnabé, Mathieu et Symon,
Qui de Dieu prescherent le nom
En maints divers lieux en la terre,
Ceuls vindrent au trespassement,
Par miracle hastivement

[4], De la vierge, qu'on doit requerre;
For saint Thomas qui fut en Judé,
Que veez là en chazuble ynde,
Qui n'y fus pas, pour la rayson
Qu' apres vous verres clerement
Par raisonnable enseignement,
Quant en sera lieu et saison.
Or, veez le prince de la loy,
Qui se mist en moult grant desroy
Pour bruler et ardoir en cendre,
Comment verrez en sa maniere,
Le saint corps qui gisait en biere,
De la tres doulce vierge tendre.
Et veez là, ses sergens armés,
Qui ne sont mie trop amés,
Pres de mal faire en toute place.
Touteffois ils recongnaistront
Les foulies quils demonstront,
Dont acquieront perdon et grace,
Veez cy, aveugles, contreffais,
Maledes et meseaulz, deffais,
Esquels verrez faire miracle,
Par les merites notre dame,
Qu'on doit servir de corps et d'ame;
Aussy en ce demoniaque.

[9A], 146. Le lieu povez reguarder
167. Le lieu poures cy adviser
176. Par Abraam, que la, veez,
Et par Ysaac, que veez, delez.

[13] (1), 14. Present des lieux, vous le povez congnoistre
Par lescritel que dessus voyez estre.

[31], 1. En ceste manère recitom
Le seinte resurreccion.
Primèrement apareillons
Tus les lius e les mansions:
Le crucifix primèrement,

Et puis après le monument.
Une jaiole i deit aver
Pur les prisons enprisoner.
Enfer seit mis de cele part,
Ès mansions de l'altre part,
E puis le ciel, e as estals,
Primes Pilate od ces vassals,
Sis u set chivaliers aura.
Cayphas en l'altre serra,
Od lui seit la juerie,
Puis Joseph d'Arimachie.
El quart lui seit danz Nichodemus,
Chescons i ad od sei les soens.
El quint les deciples Crist.
Les treis Maries saient el sist.
Si seit purvéu que l'om face
Galilée en mi la place;
Jemaüs uncore i seit fait,
U Jhesus-Crist fut al hostel trait.

[39] (1), 45. Monstrer vous vueil tous les estages
Et lordonnance de nostre jeu
Selon lestat des personnages,
Lesquelz ont prins chacun son lieu.
Premier, voila Dieu et ses Anges,
Cest eschafaut cest paradis,
Environne des sainctz Arcanges
Que Dieu a forme des jadis.
Et apres, voicy lempereur,
Qui est appele Marcien,
Persecutant par son erreur
Tout le povre peuple chrestien.
Voila ses gens et son bernage,
Qui a tout mal lassisteront,
Et en la fin mourra de rage
Et les diables lemporteront.
Par Dioscore, mauvais Roy,
Cruel en cueur et en pensee,

[39] (1), Barbe sera mise en arroy
Et par chevaliers tourmentee.
Si Barbe fuit leur compagnie,
Penser pouvez quel na pas tort,
Car par leur grande felonnie,
Et par eux elle prendra mort.
A fin que de tout me remembre
Voicy Barbe, belle et courtoyse,
Qui est cy bas en ceste chambre,
Et a le cueur moult a malaise.
Voila quatre mauvais tirans
Qui sont bourreaux de Marcien,
Par tous moyens sont desirans
De destruire le nom chrestien.
Voyez icy le messager
De Marcien Lempereur,
Jeune, joly, frisque, leger,
Vous verrez quil est bon coureur.
Voicy le messager du Roy,
Qui est pere de la pucelle,
Gentil, gallant, en bel arroy
Qui portera mainte nouvelle.
Voicy la chartre de Lempereur
Et le Geolier qui la garde,
On ny voit clarte ne lueur
Au parfond, quant on y regarde.
Icy endroit de cest estage
Est le prevost de lempereur,
Fort cruel, et tout plein doutrage,
De la foy grand persecuteur.
Voila un tas de pauvres gens,
Que la vierge ennuict secourra,
Je croy quilz nont gueres dargent;
Benoist soit qui leur en donra.
A ce gibet sera pendue
Par les piedz contre val la teste,
Tant quelle pendra sera battue

Plus durement quonc ne fut beste.
Marcien contre elle se fume,
Et contre elle veut batailler,
On luy mettra sur une enclume.
La teste, pour la chamailler.
En ceste chambre sera mise,
A celle fin quon ne la voye,
Toute nue et sans chemise,
Avec la femme de joye.
Voyez enfer le puant goufre,
Du maint homme est a martire,
Qui est punaiz plus que nest souffre,
Ceux dedans ne scavroient rire.
Tout nostre faict je vous recite,
Or ca jai tout bien publie,
Il ny a plus que cest hermite
Que javois quasi oublie.
Vous avez veu nostre ordonnance
De tout le jeu et le mistere.

[48] (1), 113. (Icy se mect chascun en ordre pour faire monstre)

Mais afin que facilment
Vous cognoissiez nostre entreprinse,
C'est raison que premièrement,
Je vous en monstre la devise.
Vées là Lengres, en hault assise,
Plus noble que tous aultres lieux;
Vées là, les seigneurs de l'Eglise
Et les borgeoys, jeunes et vieulx;
Vées là, Didier au labourage,
Qui tient la cherrue à deux mains:
Vées là, ung haultain personnage,
Nomme l'empereur des Romains,
Croscus et le Roy des Alains
Ont illec leurs gens amassez.
Je n'en diray ne plus ne mains,
Le demeurant se monstre assez.

[54], 11. Les personnages veulx demonstrer
Comment vous les verrez jouer:
Premier, voilla en hault assis,
Jesuchrist en son paradis,
Et la doulce vierge Marie,
Les anges en sa compaignie.
Sainct Pierre et saincte Cecille,
Saincte Agnes, qui est bien habille;
Et voicy le roy de hongrie,
Chevaliers en sa compaignie,
Son filz martin est pres de luy
Et le prince de la joste luy.
Cestuy qui est en cest arroy,
Si est le messagier du roy.
Voyez cy prestre en leur chappelle,
Qui leur semble bonne et belle,
Icy est la maison du prince
Qui est seigneur de la province,
Ses chevaliers sont la dedans
Et grant partie de ses gens.
Sa est le conte de millan,
Sa femme o luy, sans ahan,
La soeur sainct martin la contesse,
Et voyez son filz, de grant noblesse,
Leurs chevaliers et leurs heraulx,
Et voyez en cest eschauffaulx
Le capitaine dudit conte.
Ses chevaliers sont bien du compte.
Voyez lhermite en ce boys la,
Qui sainct martin batisera,
Et voicy le pauvre nud,
Qui par martin sera revestu.
Voicy marmoustier et labbe
Et son secretain en arroy,
Voicy lhomme qui se pendra
Et sa femme quil occira.
Voicy ceulx qui seront dacord,

Dequoy lun deulx fera le mort.
Voicy Tours en cest estre icy,
Larchevesque y est aussi,
Larchediacre, sans faillir,
Est avec luy pour le servir.
Cy est le taillandier, sa fille
Et sa femme, sans nulle guise,
Et aussi voicy par deca,
Cil qui le vestement aura.
Qui luy sera par trop petit;
Cestuy qui a cest autre habit,
Est un mesel trestout pourry,
Qui de martin sera guary.
Le pape est la en ceste estre,
Qui est de leglise le maistre,
Son messager est devant luy
Qui fait les messages pour luy.
Icy aussi est sainct Ambroyse
Et son cler vous povez veoir.
Voicy le clop et laveugle,
Guaris seront, vueillent ou non vueillent,
Diables sont en enfer la bas,
Lucifer et les sathanas.

[58], 61. Monstrer vous vueil les personnages,
Les joueurs, aussi les estages,
Affin que vous puisses entendre
Ce que nous vous voulons aprendre.
Cest habitacle cy, presente
Paradis si nous represente,
La est celuy qui est dit dieu
Cest raison quil y ait beau lieu;
Les anges sont autour de luy,
Qui le servent sans nul ennuy.
Philippe, lempereur rommain,
Qui tout homme tient soubz sa main,
Est en ce hault palays assis,
Empres luy philippe, son filz;

[58], Aupres duelx, son les chevaliers,
Qui moult sont orgueilleux et fiers,
Ilz tiennent la loy des payens,
Mais lempereur est crestien;
Qui de mal serviteur se sert,
La chevance ou la vie en pert;
Comme fist iceluy seigneur,
Qui de romme estoit empereur,
Par les trahistres dont se servit
La vie et lhonneur en perdit.
La, est passevent, leur herault,
Qui tantost aura fait ung fault,
Veez la, de gaulle ung grant roy,
Parmy ces gens en bel arroy,
Et devant luy son messager,
Fleurentin qui moult est leger,
Et deca, est le deffenseur
De reims, en grant bruit et honneur,
Aupres de luy, ses escuyers,
Qui sont tresvaillans souldoyers.
Apres voyez le demaine
De la grant contree despaigne,
Du est servant le noble prince,
Sa femme et toute sa province,
Lequel de sainct laurens fut pere.
Aupres deulx le filz de son frere,
Lequel fut sainct vincent nomme,
Entre les sainctz bien renomme.
Devant eulx est leur poursuivant,
Legeret, qui moult est scavant;
Decius est en ceste part,
Plus fier et plus fel qung liepart.
Avecques luy sa chevalerie,
Tous payens et de malle vie
Par luy mourra a grant douleur
Philippe, son loyal seigneur,
Et aussi philippe son filz.

Et en ce lieu si sont assis
Quatre maulvais garcons tirans,
De tout mal faire desirans,
Fieramort et bruslecoste,
Qui vont plus tost que la poste,
Maulevault et malengrongne,
A tout mal faire embesongne.
En ce lieu demeure et habite
Le tressage prevost, ypolite,
Qui a la garde des prisons
De ceulx qui ont faict mesprisons.
Avecques luy sa femme et famille,
En belle ordonnance et gentille.
Vous povez veoir en ce repaire
Sixte de romme, le sainct pere,
Avecques luy son chapelain,
Justinus, homme, dhonneur plain,
Orban aussi, le secrettaire,
Qui est homme de bon affaire;
La bonne veufve est en cest estre,
Qui pour lamour du roy celestre,
Loge les povres mandiens
Que vous voyez illec gisans.
Veez lorfevre en ce bas lieu,
Lequel maintient la loy de dieu,
Qui par amour et vraye concorde,
Revela le corps de concorde
Que les felons tirans mauldis,
Avoient gette dedans ung puys.
En ceste partie est enfer,
Du sont sathan et lucifer,
Belial et belzebuthz,
Qui aux pecheurs font maintz abus,
Et astaroth aussi bien,
Qui jamais ne pense nul bien
[68], 124. Et a la fin de mieulx vous adviser,
Present vous vueil monstrer et deviser

[68], Les liuex et noms de chascun personnaige,
Convenables le plus a nostre ouvraige.
Premier, voiez la endroit paradis,
Dieu, ses angelz et ses sains, vraiz amis;
La est lorrible ort et puant enffer
Et le pervers inique Lucifer,
Acompaigne de dampnez et de deables,
plains de tourmens, huz et criz miserables.
De celle part est Diocletien
Et assez de ly, Maximien,
Empereurs sont et princes, des Romains,
Cruelx felons et tirans inhumains,
Chascun deulx a ses gens et familiers,
Avecques luy la, sont leurs conseilliers,
Les senateurs de Romme, sans frivolle,
Peut on bien veoirs dedans le Capitole.
La est le fier et felon Dacian,
Faulx destructeur de peuple Christien,
Avecques luy ses gens et sa famille
Comme sa femme et son filz et sa fille.
La, en ce boys habitent ses soudars,
Cruelx felons et plus fiers que lespars,
Qui ne servent sinon de tout mal faire;
Desir nont fors de Christiens deffaire.
Or regarder Valence, la cite,
Dont je vous ay cy dessus recite;
Les deux portiers davant la porte sont
Et ses seigneurs qui demourance y font
Sont principaulx conseilliers de la ville.
Valerien, le bon evesque utille,
De ce dit lieu, avecques luy Vincent,
Son diacre, povez veoirs la present.
La aussi, est le temple des ydolles
Et les prestres, toutz ranpliz derreurs folles.
Le chartrier, sa femme et son varlet

Sont en la chartre ou il fait ort et let.
En ce vesseau, voy la deux marniers,
Les quelx auront grant plante de deniers
Pour mectre au fons de la mer le corps mort
De sainct Vincent, qui plus tost quelx au bort
arivera certes quilz ne feront;
Ses pouvres gens la lensepveliront,
Par lordonnance a sa bonne matrosne,
A qui Jhesus envoya de son trosne,
En son dormant, divine advision,
Pour y donner sainc provision;
Et cela fait la fin de nostre jeu.
Nous esperons avoir, sil plaist a Dieu,
Et sil y a quelque autre personnaige.
Ou mistere cy presens davantaige,
De les nommer, men passe en verite,
Car ilz ne sont pas de necessite.

PROVENÇAL PROLOGUES.

PRAYERS AND INVOCATIONS.

[80] (A), 1. Jhesus-Christ, filh de Mario,
Que tot lo mont regis et genio,
Vuelho gardar denconvenient
Tot lo poble eycy existent.

(B), 1. Jhésus-Christ, filh de Mario,
Que tot lo mont regis et genio
Vuelho gardar la compagnie
De tot mal et vilhanio.

[81] (B), 1. Yo requiero humblament
A Jhesu Crist omnipotent,
Y à l'auto virge Mario,
Salver la nobla compagnio

22. (lo Dalphim) Plaso à Diou, per sa marci,
Que li done longe vio,
Et li mantegno sa segnorio.

162. Plase à Dio, per sa clemenció,
Que vos i done tal devocion
Que pencha venir à salvacion!

[83], 1. Jhesu Christ, que de la Verge eys nas,
Done bon jort e bon solàs,
E garde la compagnio
De tot mal e de vilanio
E nos vuelho illuminar
E de sa gracio arosar;
E nos done cognoysenso
De tot pechà et de toto offenso.

[84] (A), 24. Volent a Dieu pregar que
Nos done las obras far
Que en paradis pussant intrar.

34. Dieu garde de mal la companio

73. Pas et consolatium,
Vulha donar nostre senhor
Aquesto conpanhio bello,

Et la vuelha, per sa cortissio,
De tot mal gardar.
Dieus que nasque
De humana natura
E duna berges neta pura,
Nos don far tal portamen
Que vengan tos a salvamen.

[85] (1A), 1. Jhesus, lo rey omnipotent,
Lo cal ha fach lo firmament,
E a crea lo cel e la terro,
Nos mande pas de cel en terro
E garde toto ceto gent
De mal e de encombrament;
Et noz vuelho tos, ensegnar,
Et de sa gracio illuminar,
Per lo merite de sa passion;
Et houci per lo interssession
De sanct Peyre et de sanct Paul.

29. Diou, per sa hinfin[i]o bonta,
Noz mantegno emprosperita
Et garde lo frut de la terro
Et noz vuelho gardar de guerro
De famino et pestillensio
Per honor et reverensio
De sanct Peyre, amic de Diou
Et de sanct Paul, compagnon siou.

(B), 1. O Diou perfait, regnant en Trinita,
Al qual es subjecto humanita,
Veuhes tant de bello gent gardar
Del mal haver, et de nescessita;
Qu'en ton honor eyssi s'es incita
Per aquesto Istorio regardar.
Plasso-te de los contragardar
O bonta; de mal los preservar,
Tu qui sios de tout ben la vio,
Affin que mieys poisson contemplar
Lour salut, per lo mal retardar

[85] (B), Qui en aquest monde plusors desvio.
O eternalo et infinio
Bonta, que jamays saré finio,
O poyssance, que onques n'a fin,
Te; preouc, per tu sio definio,
Devant tant bello compagnio,
L'Istorio jusques a la parfin.

(2), 5. Masque Diou garde de desvari,
Que y fermé vostro intencion,
Garde-nous, Diou, de temps contrari,
Per lo merit de sa passion!

15. Diou nous don veyre et escoutar,
Per lo merit de sa passion!

31. Jesus nous duyo a bon port,
Per lo merite de sa passion!

41. Prince, eternal et inviseble,
Que sus au cel fas ta mansion,
Fay nous eysso intelligible,
Per lo merite de ta passion!

[86] (1A), 1. Jhesus, lo rey, filh de Mario,
Local eys Diou onipotent,
Garde la noblo compagnio
Qu'eys asembla eyci, de present,
Et nos vuelho tos ensegnar.
Per la sio sancto doussor,
Et de sa gracio illuminar,
Donar nos sa pax et s'amor.

(1B), 25. Prince, punent prevaricours,
Et qui bons volles premiar,
Gardo-nos de dangiers et pours;
Eyssint poyren principiar.

(2), 25. Prince, vueilhos administrar
Lo dom de pax en cesto plasso,
Affin que poyssan remonstrar
Chauso qu'a ta bonta sy plasso.

REFERENCES TO HEAVENLY AID.

[80] (A), 5. La compagnio, eicy assembla,
Ha entrepreys et prepousa,
Al num de Dieu prumieroment,
Et de sa mayre tres excellent,
De joar la remembranso et passion.

(B), 5. La compagnio, eyci assembla,
An entrepreys, et prepousa,
Al nom de Diou primieroment,
De juar eyci presentoment
La rememoransso dessus dicho.

[81] (B), 160. Car, si play à Dio omnipotent.

[84] (A), 22. E si Dieu nos dona victoria
Dimenge jugaren lestoria.

[86] (1A), 17. Si play a l'haulto magesta

37. Or, prean Jhesus devotoment
Et sanct Pons ouci debonayre
Que nos don joar seguroment.

THE FARCE IN PROLOGUE [81] (B).

Lines 31–74. Me segnors, ya vous direy, per ma fé,
Yo ay achaba grant sen
Ne vous en doné mervilho
(Ar non sia pas sbay
Si a volo tastar de mon vin)
Mestre Plimet, avé la botilho?
Car ya volo veyre si a ren.

Secundus Nuncius.

Nostre mestre, lo me play ben
E mays es tre ben rasos.
Ar tené, despacha-vous
E bevé alegrament.
Yo vous dich, per mon sagrament,

Que ve-vous eyci de bon vin,
Ar fia-vous en de mi,
Que yo lo vous ay tengu net.

Primus Nuncius.

Cosi l'entendé-vous, mestre Plimet,
Vos avé begu mon vin,
E peus vous y trufà de mi?
La! no vos gardaré vostre chapel,
Que no vos done tal su al musel
Que vos tonbe dal quatre pres.

Secundus Nuncius.

Mestre, non sia tant divers,
Leysà vivre los compagnos,
Car la venré temps et sasos
Que vos en veyré de plus fort.

Primus Nuncius.

Tu as grant drech e y'ay grant tort.
Ar regardà, nobla gent,
Mestre Plimet est tant suficient
Que el vol governar to lo mond
Dont ly part ya, no say dont,
Mas la mi convento quesar.

Secundus Nuncius.

Sus, sus, anen nos disnar
E no' menan plus ceto festo
Car ya vos juro, per ma testo,
Que vos n'auré de plus coyent.

Primus Nuncius.

Ar t'en tiro joliament,
E yo asurey mon parlar
De fyn heuras, sen tersar,
E peus te segrey apres.

Secundus Nuncius.

E yo m'en tirarei volontier;
E vous venré quant vous pleyré,
Car sabo ben que s'en segré.
Davant que lo jor sio pasas
Vous en vire dal corosas,
Et vous juro, per ma fé,
Qui yo vauc, beoure, qui y'ai grant sen.

PLEAS FOR SILENCE.

[80] (A), 25. Per tant vous requier umbloment
Que non metas enpachoment
Al personnages liqual joharen
29. Et si vous preouc, fase silencio
Et prenes ung pauc de patiencio.
(B), 17. Per tant, vous requier humbloment,
Que non metas empachoment
Als personnages ly qual joaren.
21. Et sy vous preouc faze silencio,
Et prenes vung pauc de paciencio,
[81] (1B), 5. Nobla gent, ar escota.
55. Ar regardà, nobla gent.
75. Ar escota-me, segnors,
80. Entendé la mya entencion
83. Ar escota, si la vos play.
[83], 11. Que vulhà en pas istar.
[84] (A), 8. Mes que vos ulha a tos pregar
Que mon companhon ulhas scotar.
31. Mas pur si voles ben entendre,
Grant eyssemplo y porres pendre.
35. Jeu vos faut comandament,
Que tot home, danant e dàmont,
De entendre prestament
Es cotar la rason
Que vos dyra mon conphanio.
44. Per so vos prege, bonas gens,

[84] (A), Que non ulhas perde lo temps,
68. Jeu vos prege, de bon amor,
Que non ulhas gayre parlar
Mes ulhas ben estar
Entendre larson
Que vos dira mon conphanium.
135. Que vulhas en tendres amos dichs.
145. Per so vulhas ben entendre
Et en vostra memoria conpendre.
148. Que vulhas ben au vir
Et lòs dis retenir.
164. Vos prege vos vulhas asetar
Et vos fasses un pauc ariero.
[85] (1A), 12. On vos suplio, et bas et faut,
Que se voz play, prena passiensio
Et que ung chascun fasso silensio,
Trestouz ensemps be[ni]gnoment,
(1B), 27. Et vous preouc, per compassion,
Que chescum si fasso silentio
Et d'escoutar hayo intention,
Prenent ung pauc de paciencio.
(2), 23. Que scouté vous voluc requerre.
27. Pertant fasé donc dilgencio
D'esser atens de tout esfort
37. Pertant, chascum, se vuelho tayre,
Escoutar per bono intencion,
Quesa-vous, non parlé plus gayre.
[86] (1A), 9. L'on vous siuplio tos, per honor,
Que vuelha ensemble far pax.
19. Perqué, si vous play scouta,
Ouvriré partio de sa vito.
42. Vulha vos trestous asetar,
Quesa-vos et non parlé gayre.
(1B), 4. Plasso vous d'istar tos en pax.
7. De sanct Pons; et n'y falhé pas
D'y mettre ben vostro memorio.
(2), 4. Escota sens menar grant fras.

7. Dont vos pren que tos en pax
Vos vueilha dossament lojar.
22. Tot eyso nos chal contemplar.

APOLOGIES.

[80] (A), 31. Se en ren eran defalhents,
Nous vous requeren charoment
Que non regardes nostre defet,
Mas vulha metre en effet
La sustancio si exellent.
[81] (B), 15. Car, si nous fasian ny disian
Ny denguno paraulo proferian
Que non fosa ben dito,
Nous non volen pas que sio scrito,
Car nous nos en someten à la ordenanso
Dal noble ecelent Rey de Franso,
Y a nostre segnor, lo Dalphim;
Plaso à Diou, per sa marci,
Que li done longe vio,
Et li mantegno sa segnorio.
D'autro part, à ses uficiers,
A gentilshomes e scuyers,
A licensias e à dotors,
A predicours et frayres menors,
Et a tota creaturo vivent,
Que auvirent nostre parlament.
76. Si vous play, perdona-nous.
Nous aven fach sest esbatiment
Per tal que s'achampes la gent.
[83], 28. E perdona a la . . . . . .
[85] (1A), 37. Si falhen nostre langage,
Que non vengno ben en visage,
Ho que non vegno ben en rimo,
Vos non en vulha far stimo,
Mas perdona a nostro ynorancio.
[86] (1A), 23. Nostro poyssansso eys ben pechito

[86], 29. Si nos falhian nostre lengage,
Que non convegno ben en rimo,
La non eys notari tant sage
Que non falho en menar sa plimo;
Chasque pays a sa coustumo
Et son parlar parelhoment,
D'aquo eyqui non fassa stimo,
Ma prené en gra l'esbatiment.

TABLE OF MYSTERIES WITH PROLOGUE INDEX.[1]

[*1*]–[*78*]. OLD FRENCH MYSTERIES.

[1] Les Actes des Apôtres. M. 461. Edit. Angeliers frères (1540), M. 462. *J. 1B.* = *40 lines.* *J. 5* = *38 lines.*

[2] Adam. M. 217. Edit. L. Palustre, M. 218.

[3] L'Apocalypse, par Loys Choquet. M. 615. Edit. Same as [1], M. 462.

[4] L'Ascension de la Vierge. M. 473. Edit. Lunèt, M. 473. *Prologue* = *131 lines.*

[5] L'Assomption de la Vierge. M. 470. Edit. Paris, M. 470. *No prologue.*

[6] La Conception de la glorieuse vierge Marie et la Nativité d'icelle, avecques la Nativite J.-C. (First "journée" of the de Marnef compilation). M. 427. Edit. Geoffray de Marnef, M. 439.

[7] La Création, la Nativité, la Passion, la Résurrection de N.-S. J.-C. (Bibl. de Valenciennes, N° 421). M. 418. Edit. Ms. 421, Bibliothèque de Valenciennes. M. 418. *No prologue.*

[8] La création de l'homme, la Nativité, la Vie, la Passion, la Résurrection de J.-C. (Bibl. de Troyes, n° 2282). M. 411. Edit. Ms. 2282, Bibliothèque de Troyes. M. 411. *J. 4* = *177 lines.*

[1] For description of entire mystery and text from which a prologue was copied, see page indicated in vol. ii, Les Mystères, of M. Petit de Julleville. When mention of the mystery is not found in the above works, reference is given to the Bibliography of the thesis, page 198.

The abbreviations used are: *M.* = Vol. II, Les Mystères. *Edit.* = Text from which prologue was copied. *J.* = Journée. *B.* = Bibliography.

In this present list mention is made only of the regular prologues. The irregular prologues are indicated in the body of the text, page 96.

[9] La Création, la Passion, la Résurrection. (B. N. 904.) M. 413. Edit. Ms. B. N. fr. 904, M. 413. *Double prologue; A = 198 lines, B = 83 lines.*

[10] La Destruction de Troie, par Jacques Millet. M. 569. Edit. Husz, 1485, M. 570. *Prologue = 328 lines.*

[11] L'Institution de l'ordre des Frères Prescheurs. M. 522. *No prologue.*

[12] Griselidis. M. 342. Edit. Ms. B. N. fr. 2203, M. 342. *Prologue = 100 lines.*

[13] L'Incarnation et la Nativité de J.-C. M. 430. Edit. Pierre Le Verdier, see B, page 199. *J. 1 = 24 lines. J. 2 = 12 lines.*

[14] Job (à 49 personnages). M. 377. Edit. Rom. Beauvais, M. 377. *Prologue = 211 lines.*

[15] Le Jugement de Dieu. M. 460. Edit. Ms. B. N. fr. 15063, M. 460. *J. 3 has two prologues; A = 16 lines. B = 58 lines.*

[16] Marie Madeleine. M. 533. *No prologue.*

[17] La Nativité, la Passion, la Résurrection de N.-S. J.-C. (texte du manuscrit de Sainte Geneviève). M. 379. Edit. A. Jubinal, M. 381. *General prologue = 170 lines.*

[18] La Nativité de N.-S. J.-C. (Ms. Ste. Geneviève). M. 382. Edit. A. Jubinal, M. 382. *Prologue = 81 lines.*

[19] La Nativité, la Passion, la Résurrection de N.-S. J.-C., par Arnoul Greban. M. 394. Edit. G. Paris et G. Raynaud, M. 397. *Prologue (Crèation 1740 lines). Journée I (5 prologues). A = 215 lines, B = 26, C = 17, D = 25, E = 23 lines. J. 2 = 66 lines, J. 3 = 198 lines. J. 4 = 177 lines.*

[20] La Nativité, la Passion, la Résurrection de N.-S. J.-C., jouées à Valenciennes en 1547. (B. N. Ms. 12536.) M. 422. Edit. Ms. B. N. fr. 12536, M. 422. *Twenty-five journées. J. 1, 3, 4, 5, 6, 8, 10, 13, 14 20, 21, 22, 23, 24, 25 = 8 lines each; J. 2, 7, 9, 11, 12, 15, 19 = 12 lines; J. 16 = 9 lines; J. 17 = 11 lines; J. 18 = 18 lines. Total 242 lines.*

[21] La Nativité de N.-S. M. 436. Edit. Silvestre, M. 436. *No prologue.*

[22] La Nativité, l'Adoration des rois, les Innocents, le Désert, par Marguerite de Navarre. M. 620. Edit. Frank, M. 620.

[23] La Nativité, par Barthélmy Aneau. M. 613. Edit. Gryphium, M. 613.

[24] Douze mystères de N.-D. de Liesse, par Jehan Louvet. M. 608. Edit. Ms. B. N. nouv. acq. fr. 481, M. 608. *No prologues.*

[25] Notre Dame du Puy, par Claude Doloson. M. 597. Edit. Chassaing, M. 598. *J. 1 = 104 lines. J. 2 = 121 lines. J. 3 = 106 lines.*

[26] La Passion de N.-S. (Ms. Ste. Geneviève). M. 384. Edit. A. Jubinal, M. 384. *Prologue = 138 lines.*

[27] La Passion de J.-C., par Jean Michel (Journées 2–4 of de Marnef compilation). M. 440. Edit. Geuffroy de Marnef, M. 439. *Prologue = 898 lines (124 copied).*

[28] Passion d'Ambroise (frag.) B. N. nouv. acq. fr. 1445. Edit. Picot. See B, page 199. *Prologue (frag.) = 19 lines.*

[29] La Passion de N.-S. J.-C., par Eustache Mercadé. M. 415. Edit. Jules-Marie Richard, see B, page 199. *J. 1 = 80 lines. J. 3 = 72 lines. J. 4 = 178 lines.*

[30] Le Procès de Miséricorde et Justice. M. 425. Edit. 15^{e} siècle, (B. N.) M. 425.

[31] La Résurrection (frag.). M. 220. Edit Mm. Monmerqué et F. Michel, M. 220. *Prologue = 28 lines.*

[32] La Résurrection de N.-S. (Ms. Ste. Geneviève). M. 385. *Prologue = 129 lines.*

[33] Résurrection, (attribué à Jean Michel) M. 446. Edit. Ant. Verard, M. 447. Additions from Chantilly ms. with discussion, see Macon (G). B, page 199. *J. 1A = 239 lines. B. (Additions) = 111 lines. J. 2 = 221 lines. J. 3 = 242 lines.*

[34] La Résurrection de J.-C., par Eloy du Mont. M. 605. Edit. Ms. B. N. fr. 2238, M. 605.

[35] Le Roy Avenir. M. 474. Edit. Ms. B. N. fr. 1042, M. 474. *Prologue = 225 lines.*

[36] Saint Adrien. M. 466. Edit. see Picot (E), B, page 199. *Prologue = 40 lines.*

[37] Saint André. M. 467. Edit. Sergent, M. 467.

[38] Sainte Barbe (en cinq journées). M. 478. Edit. Ms. B. N. fr. 976, M. 478.

[39] Sainte Barbe (en deux journées). M. 486. Edit. Caluarin, M. 486. *J. 1A = 132 lines. 1B = 40 lines.*

[40] Saint Bernhard de Menthon. M. 488. Edit. Lecoy de la Marche, see B, page 199. *J. 2 =24 lines.*

[41] Saint Christophe. M. 491. Edit. Chateaugiron, M. 491. *No prologue.*

[42] Saint Christophe (16th century, by Chevalet). M. 599. Edit. Amalberti, M. 599.

[43] Saint Clément. M. 493. Edit. Abel, M. 493. *No prologue.*

[44] Saint Crespin et Saint Crespinien. M. 498. Edit. Silvestre, M. 498. *No prologue.*

[45] La Conversion de Saint Denis. M. 502. Edit. A. Jubinal, M. 502. *No prologue.*

[46] Le Martyre de Saint Denis. M. 504. Edit. A. Jubinal, M. 504. *No prologue.*

[47] Saint Denis (en deux journées). M. 506. Edit. Erler (Otto), see B, page 198.

[48] Saint Didier, par Guillaume Flamang. M. 508. Edit. Techener, M. 509. *J. 1 = 136 lines. J. 2 = 40 lines. J. 3 = 40 lines.*

[49] Le Martyre de Saint Etienne. M. 510. Edit. A. Jubinal, M. 510.

[50] Saint Fiacre (à quinze personages). M. 513. Edit. Sainct-Denis, M. 513.

[51] Sainte Geneviève. M. 515. Edit. A. Jubinal, M. 516.

[52] Saint Genis. M. 520. Edit. Mostert & Stengel, see B, page 199. *Prologue = 66 lines.*

[53] Sainte Marguerite. M. 531. Edit. Bonfans, M. 531 (2°). *No prologue.*

[54] Saint Martin (à 53 personnages). M. 535. Edit. Silvestre, M. 535. *Prologue = 80 lines.*

[55] Saint Martin, par Andrieu de la Vigne. M. 539. Edit. Ms. B. N. 24332, M. 539. *J. 1 = 8 lines. J. 2 = 8 lines. J. 3A = 8 lines. 3B = 8 lines.*

[56] Saint Nicholas, par Jean Bodel. M. 221. Edit. Monmerqué et Michel, M. 222. *Prologue = 114 lines.*

[57] Saint Nicolas (15th century). M. 541. Edit. Treperel, M. 541.

[58] Saint Laurent. M. 524. Edit. Lotrian, M. 524. *Prologue = 163 lines.*

[59] Saint Louis (en 3 journées). M. 527. Edit. F. Michel, M. 527. *Prologue J. 2 = 8 lines.*

[60] Saint Louis, par Gringore. M. 583. Edit. Montaiglon, M. 583.

[61] La Conversion de Saint Paul. Edit. A. Jubinal, M. 544. *No prologue.*

[62] Le Martyre de Saint Pierre et Saint Paul. M. 546. Edit. A. Jubinal, M. 546.

[63] Saint Pierre et Saint Paul. M. 548. Edit. Trepperel, M. 548. *No prologue.*

[64] Saint Quentin. M. 549. Edit. Ms. Bibliothèque de Saint Quentin, M. 550. *No prologue.*

[65] Saint Remy. M. 555. Edit. Ms. Bibl. de l'Arsenal 3364, M. 555. *Prologue = 158 lines.*

[66] Saint Sébastien. (B. N. fr. 12539) première journée. M. 557. Edit. Rabut, M. 558. *Prologue = 49 lines.*

[67] Saint Sébastien (B. N. nouv. acq. fr. 1051) en 2 journées. M. 560. Edit. Ms. B. N. nouv. acq. fr. 1051, M. 560. *J. 1 = 382 lines.*

[68] Saint Vincent. M. 561. Edit. Ms. B. N. fr. 12538, M. 561. *Prologue = 201 lines.*

[69] La Sainte Hostie. M. 574. Edit. Bonfans, M. 574 *No prologue.*

[70] Le Siège d'Orléans. M. 576. Edit. Guessard, M. 576.

[71] Théophile, par Rutebeuf. M. 223. Edit. Monmerqué et Michel, M. 223.

[72] Trois Doms. Edit. Giraud et Chevalier, see B, page 198. *J. 1 = 8 lines.*

[73] Le Geu des Trois Roys (Ms. Ste. Geneviève). M. 383. Edit. A. Jubinal, M. 383. *Prologue = 150 lines.*

[74] Les Trois Rois, par Jean d'Abundance. M. 619. Edit. Ms. B. N. nouv. acq. fr. 4222, M. 619. *Double prologue; A = 21 lines, B = 9 lines.*

[75] Moralité des Trois Roys. Edit. Bulletin du comité des travaux historiques, see B, page 198.

[76] La Vengance de Notre Seigneur. M. 451. Edit. A. Verard, M. 451. *J. 1 = 78 lines. J. 2A = 115 lines. 2B = 137 lines. J. 3 = 120 lines.*

[77] La Vie de N.-S. (fragment). Edit. Ms. B. N. nouv. acq. fr. 4,356. *Prologue = 35 lines.*

[78] Le Vieux Testament. M. 352. Edit. James de Rothschild, M. 353. Also 1. Job; 2. Tobie; 3. Daniel et Suzanne; 4. Judith; 5. Esther; 6. Octavien; 7. Abraham; 8. Joseph; 9. Suzanne. Last three in separate editions.

[79]–[87]. PROVENÇAL MYSTERIES.

[79] Sainte Agnès. M. 345. Edit. Bartsch, M. 345. *No prologue.*

[80] Saint André. Edit. Fazy, see B, page 198. *J. 1A = 37 lines. 1B = 28 lines.*

[81] Saint Anthoine. Edit. Guillaume, see B, page 198. *Prologue = 120 lines.*

[82] L'Ascension. Edit. Revue de Philologie française et provençale, see Jeanroy, B, page 198. *No prologue.*

[83] Saint Eustache. Edit. Guillaume, see B, page 198. *Prologue = 164 lines.*

[84] Saint Jacques. M. 564. Edit. Arnaud, M. 564. *Prologue = 169 lines.*

[85] Saint Pierre et Saint Paul. M. 565. Edit. Guillaume, see B, page 198. *J. 1A = 44 lines. 1B = 30 lines. J. 2 = 44 lines.*

[86] Saint Pons. M. 566. Edit. Guillaume, see B, page 198. *J. 1A = 44 lines. 1B = 28 lines. J. 2 = 28 lines.*

[87] Mystères Rouergats (Ms. B. N. nouv. acq. 6252). Jeanroy et Teulié, see B, page 198.

[*A*]-[*F*]. BRETON MYSTERIES.

[A] Buhez Sant Gwennolé. Edit. Luzel, see B, page 199. *No prologue.*

[B] Buhez Sant Nonn. Edit. Sionnet, see B, page 199. *Prologue mutilated. Free translation given.*

[C] Le Grand Mystère de Jésus. Edit. Hersart de la Villemarqué, see B, page 198. *Prologue with translation.*

[D] Saint Maxent (Galiçzon). Edit. Mélanges historiques, littéraires, etc., see Ropartz, B, page 199. *Analysis of prologue.*

[E] La Création du Monde. Edit. Revue celtique, see Bernard, B, page 198. *Nineteenth century copy with modern prologue.*

[F] Sainte Barbe. Edit. Archives de Bretagne, see Ernault, B, page 198. *Prologue with translation.*

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[1] A large part of the bibliography of the subject is not given here, being found in "Les Mystères" of M. Petit de Julleville. The page reference of these works is indicated in the Table of Prologues.

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LIFE.

I was born November 16, 1874, in Dixon, Illinois. My preparatory education was received in the public schools of the state of Illinois.

I was graduated from the University of Illinois in 1896, and received the degree of M.A. in 1898. I taught in this university from 1896 to 1898 as Fellow and Assistant. The year 1898–99 I was a student in the Sorbonne at Paris. Returning from Paris in 1899, I taught four Quarters as Assistant in the University of Chicago, pursuing at the same time courses in the Graduate School. I left Chicago to take the position of Professor of Modern Languages in the University of Idaho. After one year's work in this institution I accepted the position of Assistant Professor in the University of Illinois.

In 1903, after two years of teaching, I was granted a two years' leave of absence, which time I have spent in graduate work in Yale University and in Paris.